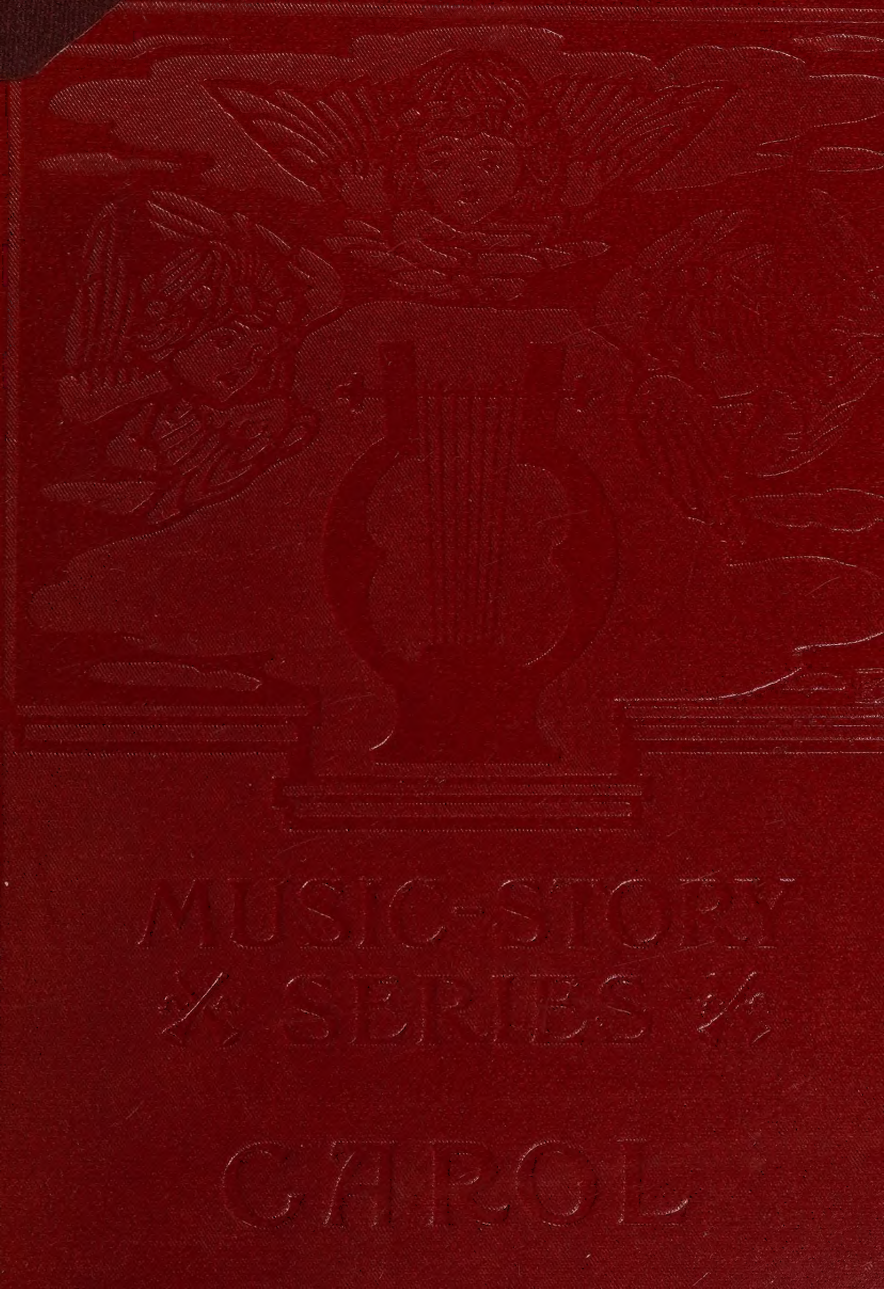
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The Magnificat

from the picture by Sandro Botticelli in the Uffizi Gallery, Florence

Emery Walker Photo.

The Story of the Carol

BY

EDMONDSTOUNE DUNCAN,

AUTHOR OF
"THE STORY OF MINSTRELSY" ("MUSIC STORY" SERIES), ETC.

London
The Walter Scott Publishing Co., Ltd.
New York: Charles Scribner's Sons
1911

MADE AND PRINTED
IN GREAT BRITAIN.

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Preface.

If it is scarcely possible to put before the reader a new and entertaining account of so old a subject, small difficulty is there in gathering together under one cover a widely representative collection, such as never yet has figured in the pages of a single volume. The subject necessarily breaks some ground which more properly belongs to other matters; hymnology and carolry share an identical source. Early sequences sang of Christmas; the well-developed carol of the seventeenth century heralded the anthem. Mysteries, moralities, and crude plays of the type of *St. George and the Dragon* once played an important part in Christmas festivity. As for the melodies themselves, they everywhere obtained. Masses were formed upon them, early organ pieces employed their themes; they formed the one redeeming feature of the foolish *Festum Asinorum;* their glad thought cheered the lone hours of country cot and diversified the courses of the jovial feast. They are of every possible kind—oriental, mediæval, rustical—just as the occasion has called them forth.

EDMONDSTOUNE DUNCAN.

Sale, Cheshire,
Christmas, 1910.

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The Story of the Carol.

CHAPTER I.

INTRODUCTORY.

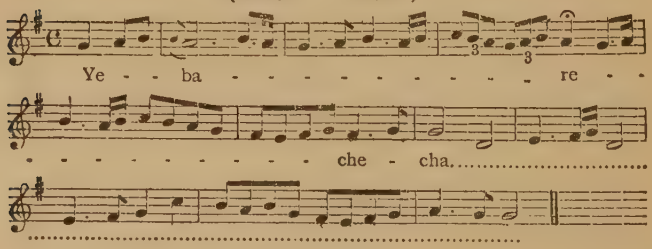
Greece and Rome—Temple ritual—Hebrew music—A traditional example—The Olympic games—Music indispensable in education—Its decline with the Romans—The Coming of Christ.

THE Story of the Carol covers a wide tract of time, and deals with some of the most interesting events in the annals of music. From the period when Greece was in her glory onwards to the time when Rome's greatness was declining, thence to the Christian era and its more legitimate epoch, the carol may be traced in the making. Of an ancestry so illustrious much may be expected. The resulting species spread over Europe, and we shall be able to quote specimens from the musical archives of most of the representative countries. One of the difficulties in our history is the determination of what part was played by Hebrew music. That it was the most ancient of all religious art there can be no doubt; that it has been preserved

faithfully by tradition, as far as is possible in thousands of years, there can be no reasonable doubt; that the early Christians had no other music within reach also may be readily granted. But there remains the doubt as to whether, in the strong antagonism of creeds, Christians would use any part of the Temple ritual. Riemann speaks of the ancient Hebrew practice of music of an elaborate kind, especially song with instrumental accompaniment, for the glorification of the service of God. Probably the temple-singing of the Jews, in spite of the unavoidable changes which thousands of years must bring about in a tradition, however conscientious, is in substance old pre-Christian. The following antiphon is believed to be a true relic of the old Temple use, and of some two thousand years of age:—

Temple Ritual

BIRKAT COHANIM.
(Blessing of Priests.)



"The Lord bless thee, and keep thee;
The Lord make his face shine upon thee, and be gracious unto thee:
The Lord lift up his countenance upon thee, and give thee peace."
—Numbers, vi. 24-26.

Greek Music

Carl Engel[1] divides Hebraic music into sacred songs and instrumental compositions of divine worship, performed in the temple or in private, military music (sacred and secular), triumphal songs, erotic songs, music of bridal processions, funeral songs, popular secular songs, convivial pieces, and itinerant music. De Sola asserted that "it has been clearly proved that the chants of the early Christians were derived from Temple melodies."

Temple Music

To such a complete scheme of music the carol would seem to be a mere trifle—the celebration of a particular event in song, a small *pièce d'occasion*, a birthday hymn. The Greeks had their temple ritual; the whole way to Eleusis resounded with music of trumpets and clarions. Hymns, too, were sung in honour of the gods and goddesses, accompanied by dancing and similar expressions of joy. At the Olympic Games the victor not only gave his name to the year, and claimed a place in the calendar, but his praises were celebrated by the most famous poets, set to music, and sung in every house and place of entertainment.

Such a personal panegyric, the individual ode, is undoubtedly the nearest approach to the carol, which at its best celebrates the wondrous birth, proclaims the divinity, and is in itself a part of worship. The Greeks celebrated merely human honours, and though their civilization passed away about one hundred and fifty

[1] *Music of the most Ancient Nations.*

years before the Nativity, their customs and traditions were not then wholly dead; indeed, in a sense they anticipated several phases of later history. Music was considered an essential of polite education. Socrates, at an advanced age, was not ashamed of studying instrumental playing. We find Themistocles (hero of Marathon) regarded as wanting in education since he was unable to touch the lyre, as according to Cicero the rest of the company had done. How familiar is all this! Do we not read in Bede's *Ecclesiastical History* of a similar incident in the life of Cædmon, sacred poet of the ninth century? Morley, too, bears witness to much the same purpose in his early seventeenth century treatise. Fancy Epaminondas being praised for good flute-playing and clever dancing! With the decline of Greece, and the rise and subsequent fall of Rome, music became of less consequence. Alexander, having sung effectively at a feast, is greeted by the paternal discouragement, "Are you not ashamed to sing so well?" Thus dancing and music, once the natural accompaniments of the most solemn and august ceremonies—an acknowledgment to the gods of their protection and favour—came gradually to occupy a position of less importance in the minds of men who suspected that they led to effeminacy and pleasure. Plutarch laments the decline of dancing and the usurpation of the "ancient, noble, majestic, religious, heavenly works" by a vicious order of poetry.

Socrates and Music

At the time of the coming of Christ, the oracles

were dumb; a new system of thought was unrolled before mankind; new arts and new influences arose from the ashes of olden times, baptized with a new grace, a new impulse which was to spiritualize the whole world.

CHAPTER II.

PROGRESS OF THE CAROL DOWN THE AGES.

The first carol—Custom of celebrating the seasons—Sacred ploughings—Yule—Hymns to Apollo—Fathers' Hymn—Telesphorus—Agapæ—Ptolemy—Alypius—*De Die Natali*—Old English temples—Odin—Ambrose—Early hymns.

NOËLS, or Christmas carols, says Jean Jacques Rousseau, are a kind of air wedded to certain canticles sung by the people in celebration of Christmas. Such airs should have a rural and pastoral character, suited to the simplicity of the words and to that of the shepherds who, we suppose, sung them as they went forth to pay homage to the infant Jesus in the manger. The simple surroundings and humble circumstances of the Nativity have not unnaturally brought forth numberless plain, rustical attempts both in verse and in song, which the very sublimity of the subject keeps in countenance rather than dwarfs, as we recall the first heavenly outburst:—

> "GLORIA IN EXCELSIS DEO, ET IN TERRA PAX HOMINIBUS BONÆ VOLUNTATIS."

Noël

The word Noël is derivable from *Natalis* (Lat. "birthday"), while Carol (It. "Carolare") suggests the mediæval ring-dance, which like all old dances was accompanied by singing.

St. Luke writes: "And there were in the same country shepherds abiding in the field, keeping watch over their flock by night. And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid. And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord. And this shall be a sign unto you; Ye shall find the babe wrapped in swaddling clothes, lying in a manger. And suddenly there was with the angel a multitude of the heavenly host praising God, and saying,

GLORY TO GOD IN THE HIGHEST,
AND ON EARTH PEACE, GOOD WILL TOWARD MEN."

Essentially pastoral, few are the carols which do not in some sort celebrate the season, with its joys and cares, picturesquely glancing at the shepherds and their flocks, though neither one nor the other would be out freezing in the wintry Judean hills much later than October. A mere alteration in the date, however, does nothing to wrong the event. The custom of celebrating the seasons of the year in song was ancient and universal; indeed, the remotest antiquity must be allowed to the tending of flocks and herds, shepherds'

duties, the songs inspired of love, beauty, innocence, and the simple characteristics of rural surroundings.

The celebration of Christmas Day on the 25th of December seems almost a concession to Paganism.

Christmas Day

All over the world, about this season of the winter solstice, popular festivities were held. Thus the Persians opened the New Year with agricultural ceremonies, which also had their counterpart in China. The sacred books of the East emphasize the religious significance of such things. "He who sows corn," says the *Zend-Avesta*, "sows holiness; he makes the law of Mazda grow higher and higher; he makes the law of Mazda as fat as he can with a hundred acts of adoration, a thousand oblations,

Druids

ten thousand sacrifices." The Athenians had three sacred ploughings; while the old Druids chose this same season to march in great solemnity to gather the sacred mistletoe, inviting all the world to assist: "The New year is at hand; gather the mistletoe!" Yule-tide[1] corresponded with the Christmas and New Year's holidays. Some have thought that *Joulos* (the month in which Christmas occurs) gave us the word Yule; others regard *Juul*, a Northern feast coincident with the Roman Saturnalia, as its true origin.

Hymns there had been before the coming of Christ. The Delphic Hymn to Apollo (B.C. 280), which Swinburne has done into English verse,[2] is perhaps the

[1] *Gal* Anglo-Saxon for "merry"—that is, "the merry feast."

[2] *A Channel Passage, and other Poems*, p. 139; 1904.

earliest example. This, with its curiously constrained and halting melody, has been performed and published in modern times.[1] Pindar called the verses in honour of the Olympian Games *hymns*. Some of the poems of Catullus and Horace,[2] with their measured versification and strophical form, would seem to be near to the class of composition which finally ranked as hymnody, though in our sense of the word it was as yet uninvented. St. Augustine defines a hymn as "Praise to God with song";[3] Bede, however, stipulates that it shall be in metre. Ecclesiastes' rhapsody, "Let us now praise famous men," was described by the Greeks as the *Fathers' Hymn*. At the time of Christ's coming, the Temple music is understood to have been in a flourishing condition. Psalms and canonical hymns, such as the *Benedicite*, would be sung to an accompaniment of harp (*kinnor*), lute (*nebel*), flute (*nekabhim*, *chalil*, *ugabh*, *makroschita*), trumpet (*asosra* or *chazozra*, *shopfer*), and drum (*toph*).

The Fathers' Hymn

[1] *Musical Times*, June 1894.

[2] It is curious in this connection to discover the existence of a tenth century Montpellier MS. giving Horace's "Est mihi nonum superantis annum" (*Carminum*, iv. 11), set to Guido d'Arezzo's *Ut queant laxis*.

[3] "Know you what is a hymn?
'Tis singing, with praise of God.
If you praise God and sing not,
You utter no hymn.
If you sing and praise not God, you utter no hymn.
If you praise anything which does not appertain to the
Praise of God, though in singing you praise, you utter no hymn."—ST. AUGUSTINE.

Secular hymns of the end of the first and beginning of the second century have come down to us. Thus the short song attributed to Pindar,[1] mentioned by Burney and Crotch, gives a definite vocal setting of some Greek verses. It was discovered at Tralles, near Ephesus, engraved on a marble pillar. The vocal notation fixes both time and accentuation. If this interesting hymn is correctly assigned to the year 99 or 100, three hymns to Calliope, Helios, and Nemesis may be placed in the period 117-138. Attributed to Dionysius and Mesomedes, poets of Hadrian's reign, the pieces appear in MS. in various European libraries.

Christ's Birthday

Clement, who flourished in the first century, says: "Brethren, keep diligently Feast days, and truly in the first place the day of Christ's birth."[2] This appears to be the earliest reference to the Feast of the Nativity. And though there is no special mention of a carol or hymn celebrating that event, what could be more natural than that from the very first, songs and hymns should be made in praise of that day which had brought forth such glad tidings? Festivals without song were unheard of: a first essential was some work of poetic inspiration chanting the praise and purpose of the occasion. Time immemorial had claimed such a rite, as the qualifying test of festal celebration. Clement's word to his brethren, therefore, conveys much more than the simple observance of Christ's birthday or an

[1] *Story of Notation*, p. 41.

[2] *Feast of Feasts*, p. 13; Oxford, 1644.

announcement of the first feast of the faithful; it gives assurance that this day was marked from the outset as the day of days in all the year when men should unite in festivity, and join their voices in joyous exaltation; that a new feast of the widest and deepest significance had taken its place in the world's calendar, which was to be celebrated for all time. Music was never silent upon such an occasion.

Telesphorus

As early as the year 129, say the French historians, Telesphorus, Bishop of Rome, instituted the custom of celebrating the Nativity with songs of Noël, or Christmas carols. "On attribue l'institution de la fête de Noël au pape Telesphore, qui mourut en 138," writes M. Weckerlin. Telesphorus became Bishop of Rome in 129. He had been preceded by Alexander I., who organized the Christian Church. In his Decretal Epistle, Telesphorus says that it was ordained "that in the holy night of the Nativity of our Lord and Saviour, they do celebrate public church services, and in them solemnly sing the Angel's Hymn, because also the same night he was declared unto the shepherds by an angel, as the truth itself doth witness." Here then is a definite statement that the "Gloria in Exceïsis Deo" was the first carol of the Church. As to the precise day upon which it was sung we are left in no doubt, since Theophilus, Bishop of Cæsarea at this period, recommends "the observance or celebration of the birthday of our Lord on what day soever the 25th of December shall happen."

Some few scattered indications of the rise of

hymnology survive this period (the second century), since we read of the *Agapæ* or Love-feasts employing such pieces. After the washing of hands, lights were brought, and each person sang something from the Scriptures or of original composition. The hymn, "O thou the King of Saints, all conquering word"—Chatfield's translation of a piece quoted by Clement of Alexandria—is understood to have had its origin in these early days of Christianity.[1] Bardesanes and Harmonius (father and son) wrote Latin hymns, though it is improbable that these immediately found their way into the services of the Church. Cyprian (third century) greets the approach of Christmas in words which show the existence of a definite festival. In his *Treatise on the Nativity of Christ* he writes:—"The much-wished-for and long-expected Nativity of Christ is come: the famous solemnity is come."

Agapæ

That music in these early times was regarded by the cultivated as a dignified art is well attested in the book entitled *De Die Natali*, by Censorinus, a famous grammarian living at Rome about 238. His definition of music, though fanciful and sometimes absurd, is nevertheless occasionally remarkable for the

[1] A Greek treatise on music comes from this period, being the work of Ptolemy the famous astronomer. In this work the author describes lucidly and with mathematical accuracy the Greek tropes and their system of transposition. With the close of the century Alypius' *Introduction to Music* appeared, containing tables of the notation of the fifteen tropes in the three genera, a work which is accounted the most trustworthy authority on ancient notation.

keen appreciation both of its practical utility and mystical virtues.

British Temples

England under the dominion of the Romans still indulged Druidical rites; and though there were temples to Diana and Minerva, such as those of London and Bath, and doubtless numerous altars to Jupiter and Venus, the barbarous inhabitants of these islands were chiefly worshippers of the sun, moon, mountains, rivers, and lakes. The ceremonies of All-Hallowmass, May-day, and Midsummer Eve, of Druidical origin, with the veneration of the sacred mistletoe, afford a small but tangible link with such times.

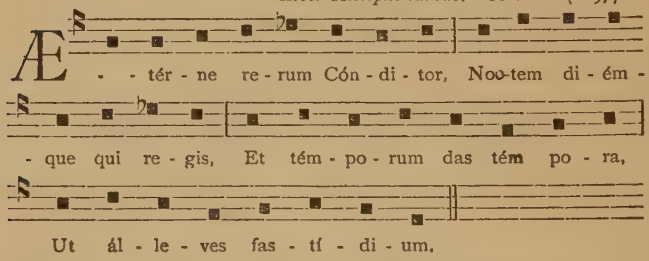
Now, too, came Odin, who, unknown to the Romans, founded a kingdom and eclipsed in glory every other Saxon name. Some influence upon early British music may be allowed the Scalds, since during the third century Saxon pirates already harried the southern and easterly coasts, and those who settled on our shores still kept in touch with their ancient seats.

St. Ambrose

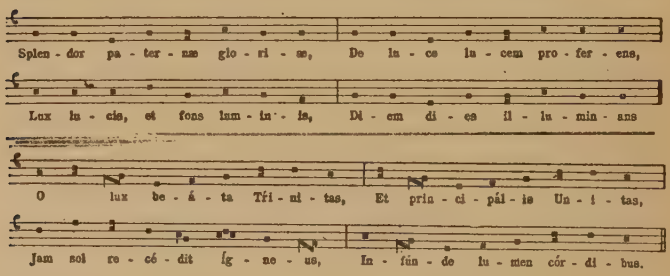
With the coming of St. Ambrose (333-397) Church music—this would include the Sacred Carol—became a living thing. From being a secret though cherished principle of worship it soon grew both in shape and significance until it vied with the Liturgy itself, which it embellished and in part made vocal. Bishop of Milan from the year 374, St. Ambrose introduced the singing of the Alleluia and antiphonal song, of earlier use in Greece, into Italy. He composed many hymns, no less than a hundred being ascribed

to him; and to some of these he set melodies which are believed to have been faithfully handed down. St. Augustine mentions the four following hymns, which are still in use:—*Aeterne rerum cónditor* ("Dread framer

Liber Antiphonarius. Solesmis (1897).



of earth and sky"); *Deus Creator Omnium* ("Maker of all things, glorious God"); *Veni Redemptor gentium* ("Redeemer of the nations come"); *Jam surgit hora tertia* ("Christ at this hour was crucified"). But



others, like *Splendor paternae gloriae* and *O lux beata Trinitas*, are almost certainly his. No doubt much of

the earlier ritual with which he is credited is merely matter of tradition, though the Middle Age writers bear witness to its origin. The ancient melody of *Veni Redemptor gentium*, though perhaps primarily intended for Whitsuntide, has been highly popular in its association with the festival of Christmas.

St. Ambrose introduced such hymns as we have mentioned into his offices for the canonical hours—Vespers, Lauds, Nocturns, and occasionally at Compline. Before this time only canonical hymns like *Benedicite* were admitted in the service of the Mass.

First Carols

Aurelius Prudentius (b. 348), sometimes described as the earliest carol-writer, composed Latin hymns for particular occasions, including an example of a carol beginning as follows:—

Quid est quod arctum circulum
Sol jam recurrens deserit,
Christusne terris nascitur,
Qui lucis auget tramitem?

There are twenty-nine stanzas; the tune has not survived. Like so many of the early poets and musicians, Prudentius was a native of Spain. A few of his hymns are included in Daniel's *Thesaurus Hymnologicus* and Trench's *Sacred Latin Poetry* (1849). His most popular piece is, however, the hymn *Corde natus ex Parentis* ("Of the Father's love begotten"), still popular in our churches.[1]

Music was being systematically cultivated in the

[1] Quoted at p. 50. The complete Latin verses are given in *Hymni Latini* (Clowes).

churches of the period, since we read of St. Sylvester founding singing schools at Rome. Christianity began to take firmer hold upon the people during the century, with Constantine as Protector of the Faith. Late in the century St. Ambrose[1] passed away, but not before he had firmly established music as an integral part of ecclesiastical ritual.

Early Caution

The feast of Christmas is mentioned by Gregory Nazianzen, who died in 389. He cautions those who observe it to guard against excess, and protests against dancing and crowning the doors with boughs and evergreens, which, he affirms, is a heathen practice. He would have them celebrate the feast after a heavenly rather than an earthly manner. Other writers of the age mention the Nativity, which appears to have been widely known and observed as a regular feast by the end of this century.

Palestrina has a four-part "hymn," or motet, *In Nativitate Ad Laudes*, on this theme in a shortened form. It begins, *Ad usque terrae limitem.*

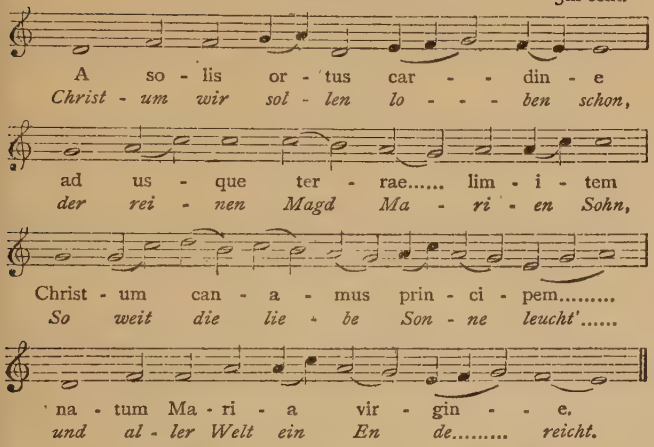
That carols were in use in the fifth century is testified by St. Jerome. Barbarians from the north advanced upon the Roman dominions, while Christianized Visigoths came westward to Gaul. The latter in 415 made a treaty with Rome, an alliance which is the recognized landmark of the beginning of the modern world. The

[1] Riemann believes that the *Te Deum*, sometimes ascribed to St. Ambrose, came from the Greek Church, and was afterwards rendered by him into Latin. The Liturgy of the Milan diocese long retained its particular use, which finally became obscured by that of the Gregorians.

Wassail

A SOLIS ORTUS CARDINE.[1]

5th cent.



Romans had already withdrawn from England (in 407), and their influence traceable through Church music may be reasonably inferred to have been of the slightest character in native art. Druidism continued in Ireland, where St. Patrick began his ministry in 432, long after the Roman withdrawal. The incident of Hengist and Rowena,[2] of this period (fifth century) gave us the word *Wassail*, which so aptly applies to many of the Christmas songs. About this time Spain first introduced organs into the Church.

Wassail

[1] The Latin hymn is by the Irish Sedulius (or Shiel), author of *Carmen Paschale.*—Dr. GRATTAN FLOOD'S *History of Irish Music*, p. 9.

[2] *Story of Minstrelsy*, p. 9.

CHAPTER III.

EARLY ECCLESIASTICAL MUSIC.

Singing the service—Boethius—Notation—St. Gregory—St. Augustine—Weremouth—Charlemagne—Mysteries—*La fête de foux*—*Ut queant laxis*—Alfred the Great—Organum—Guido—Cornish carol—*Prose de l'Âne*—Scalds—The Conquest—First Crusade.

Singing the Service

SINGING the service, it has been said, was much in practice in the sixth century, when, at Gregory's command, Austin the monk came to England. Some twenty-four songs or hymns came into regular use in the Italian, Gallican, and British Churches. "It is highly probable," says Hawkins, "that from the time of its original institution the *cantus ecclesiasticus* pervaded the whole of the service, but this at least is certain, that after the final improvement of it by St. Gregory all accounts of the Romish ritual, and the manner of celebrating divine service in the Western Church, lead to the belief that, excepting the Epistles and Gospels and certain portions of Scripture, and the passional or martyrology, the whole of the service, nay, that even of the prayers and penitential offices, was sung."[1]

[1] *Hist.*, bk. iv. chap. xxxi.

Saint Gregory

Boethius, philosopher and Roman Consul, early in the same century wrote his famous treatise *De Musica*. He attempted a revision of the declining Greek musical system; and his work, though now discarded, was the principal authority throughout the Middle Ages, enjoying a vogue of a full thousand years. Musical Notation made some steps in development under Byzantine influence, and Neumatic signs were now first used with Greek accents, giving a pictorial indication of the rise and fall of the voice. The great Antiphonary of St. Gregory was probably written in this character. Gregory the First, surnamed the Great, was born at Rome of an illustrious family about the year 550. His chief service to music lies in his having collected and arranged the complete musical ritual of the Catholic Church, whose melodies remain from that time to this in an identical form, allowing only for the trifling changes of inexorable Time. The system of four Church Modes, each with their plagal, originated at this period, being most probably the work of the same hand. "He took time to examine with what tunes the psalms, hymns, oraisons, verses, responses, canticles, lessons, epistles, the gospel, the prefaces, and the Lord's Prayer were to be sung."[1] He also instituted an academy of singers, upon whom he spent great pains, enforcing fasting and abstinence. We further find him teaching from a sick bed with a whip, which threatened young clerks and singing-boys when they were out and failed in

Gregorian Tradition

[1] Maimbourg, *Histoire du Pontificat de S. Gregoire.*

the notes. Though strict, he was generous, and the scholars were well housed with ample revenues in endowment.

The landing of St. Augustine in Thanet (597) encouraged the growth of sacred music, and we read of him advancing with his forty monks chanting the Litany. From St. Augustine we learn that the 25th of December (a date which agrees with that of the Roman *Saturnalia*) was accepted as the festival day of Christmas, a custom adopted from the West within ten years of his time.[1] St. Chrysostom bears witness to the same fact. Before this it had been jointly celebrated with the Epiphany—*i.e.*, the 6th of January. After the Anglo-Saxons had embraced Christianity, Christmas became a solemn festival. The Witenagemot met at this time, holding its court wherever the king and his council chanced to be. Affairs of state were transacted and sumptuous entertainments provided for distinguished visitors.

Music Schools

Saxon annals show that during the second half of the seventh century Pope Vitalian sent singers into Kent to teach the new musical ritual of the Church. He also introduced the organ into general use in church services. During the same period, on the testimony of our first English historian, Bede, then a young priest, Pope Agatho sent John, archchanter or precentor of St. Peter's, Rome, to instruct the monks of Weremouth in music. Schools

[1] In 590 the Council of Auxerre forbade secular dances in churches.

of music were also opened by Archchanter John in other parts of the kingdom of Northumberland. Bede himself furthered the new movement. Born in 672, and educated at the Monastery of Weremouth, near the mouth of the Tyne, he devoted much of his time to the divine art, and excelled in the choral duties of the monastery. A passage from his Commentary on the 52nd Psalm shows the bent of his mind:—"As a skilful harper in drawing up the cords of his instrument, tunes them to such pitches that the higher may agree with the lower, some differing by a semitone, a tone, or two tones, others yielding the consonance of the fourth, fifth, or octave; so the omnipotent God, holding in His hand like a well-strung harp all men predestined to the harmony of heavenly life, raises some to the high pitch of a contemplative life, and lowers others to the gravity of active life."

The coast of France appears to have been easily accessible in these early days, and we find during the century that it became popular with the Saxon youth to study with their neighbours across the Channel, where the musical progress of Europe, and especially Spain and Italy, may be supposed to have penetrated. After the coronation of Charlemagne (in 800) the common music and dancing of the booths and fairs gave birth to a new form of entertainment. Dancing, music, and mimicry, by a natural development, led to a simple dramatic exhibition, which the priests, unable to suppress either by proscription or excommunication, actually copied, substituting, however, sacred for pro-

fane material. Here, then, was the very origin of the Mystery or Passion Play and religious drama.

Passion Plays

Voltaire, it is true, finds a more ancient derivation, tracing its birth in the religious plays of Constantinople in the fourth century. It would not transcend the limits of human experience if the monks of Charlemagne's time be allowed the particular invention of their so-called Mysteries, made in entire ignorance of almost similar productions by Gregory Nazianzen, archbishop and poet three centuries previously; since behind the simple experiments of both loomed the great tragedies of Sophocles and Euripides. It is certain that the Greeks introduced dramatic performances with music in their religious services, having in their turn drawn from those most ancient of cultured peoples the Egyptians and Indians.

Thus the clergy of the ninth century turned actors, and in both churches and fairs presented episodes and

The Clergy and Stage

legends from sacred books and the Bible. Hence, later on, the Passion Play. In all such exhibitions music naturally played a prominent part, and it is precisely here that most previous writers discover the origin of the carol. But it was in existence long before.[1] Its popularity would

[1] This view is confirmed by Julian, who says:—"It seems, then, not too much to assert that from the very beginning the Christian Church has been using sacred lyrics, which, whether we range them under the head of *Psalms*, *Hymns*, *Spiritual Songs*, *Odes*, *Canticles*, or simply *Songs*, had among them some at least, if not many, having the special characteristics of the *Carol.*—*Hymnology*, p. 207; 1907.

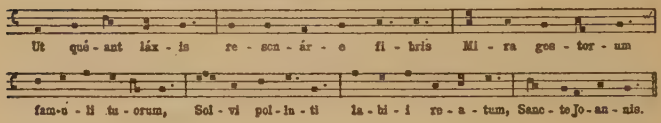
gain enormously in becoming part and parcel of such favourite spectacles. Moreover, as Charlemagne largely increased the number of fairs (lasting several days), these succeeded in attracting merchants and traders of all countries, so that the influence of monkish exhibitions accordingly grew. Hence we may trace the festivals afterwards known as *La Fête de Foux*, *de l'Âne*, and *des Innocens*, which long perpetuated the so-called "holy farces" now begun. It appears that the priests went further than their forerunners the buffoons of the fairs. Licence begot extravagance and libertinism, which ran their full career of riot in the religious establishments. A decree of the Roman Council forbade both bishops and clergy to use weapons or to maintain female musicians; it further interdicted all concerts of music and plays and buffooneries. Yet the fact remains that throughout Europe Mysteries were openly indulged, especially in times of festival. At Dunstable Abbey in the eleventh century the novices performed the play of *St. Catherine* under the direct superintendence of Geoffry, a Parisian ecclesiastic. Coventry, too, had its Passion Plays, in which mendicant friars took part. From the religious houses such performances passed quite naturally to the public schools and universities, so that long before the fifteenth century all Europe, and especially England, indulged in the full liberties of an untrammelled stage.

Plays in the Abbeys

Charlemagne is known to have admitted the use of hymns in the Masses celebrated in his pres-

ence.[1] He also encouraged and collected the old folk-song of his time. The schools of St. Gallen and Metz and the University of Paris were of his foundation. As a small specimen of the music of the period we quote a short example by Paulus Diaconus (770), which cleverly sets forth the steps of the scale:—

IN NATIVITATE S. JOANNIS BAPTISTÆ.



In the form it has come down to us the notation is lettered of the Gregorian period, and not that of our example, which is copied from the *Manuale Missæ et Officiorum* (*editio Solesmensis*). The solmization syllables are seen by reading the first syllable of each line, which gives the series Ut, Re, Mi, Fa, Sol, La. These, it may be remarked, could be transposed by making C or F the starting-point, or UT. With the end of the century Magadizing (or the mere addition of octaves, to the exclusion of all other intervals) became a thing of the past.

Alfred the Great, a notable patron of music and minstrelsy, during his retirement before the Danish invaders, made a Saxon translation of Boethius's *De*

[1] "Charlemagne, who ordered a collection of epic songs to be made, condemned the vulgar, reprehensible type of songs which were sung about the churches."—Grove, art. "Song," *Dict. of Music*, p. 538.

Musica, a work afterwards Englished by Father Chaucer, and which further solaced Queen Elizabeth, who, says Hawkins, "during the time of her confinement by her sister Mary, to mitigate her grief, read and afterwards translated it into very elegant English." As a harper, Alfred the Great proved his skill in the famous incident of the Danish camp, where he passed as an accomplished minstrel. Difficulties of language did not exist, since Alfred's Saxon was practically identical with the speech of the Danes.

Sequences

To the ninth century we may refer the invention of Sequences, introduced by Balbulus Notker (840-912), a monk of St. Gallen. Some writers regard the *Sequentia* (*Prosa*, or Prose) as the true source of the carol. Helmore indeed hesitates in choosing between the sequence, hymn, or lay. Notker's invention, if such it truly was, had little or nothing to do with the carol, unless we look further and see in it the starting-point of the anthem, into which it finally developed at the hands of Marbeck, Byrd, Du Carroy, etc. Specimens of Notker's work have survived, such as the setting of *Media in vita in morte sumus*, which was widely chanted and sung by mediæval monks and Christian warriors. The path thus opened led the way to large numbers of similar works which had their place in the Church ritual of the Middle Ages. Authority has now swept most of these aside, leaving only the sequences for Easter (*Veni Sancte Spiritus*), Corpus Christi (*Lauda Sion*), Passion Week (*Stabat Mater*), and for the departed (*Dies iræ*), which still obtain. From

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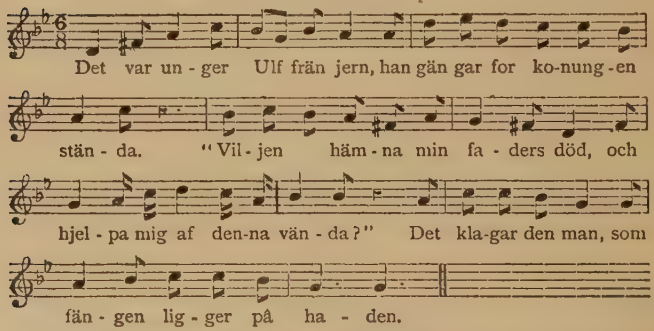
Notker's monastery at St. Gallen (*circa* 850) came the famous Antiphonary, written in neumatic notation, and containing *expression* signs.

Early Harmony

The times were astir with big events, and this same century, which saw the founding of the Russian empire by Rurik, discovered the realm of Harmony in the very throes of birth. Its beginnings were very simple, and amounted to no more than the employment of 5ths above and 4ths below the slow, measured notes of a plainsong melody. Absurd

ULF FRÄN JERN.

(Le loup de Bern.) 11th cent.



Fétis describes this as "un des chants de sagas les plus anciens."

as such progressions appear to us, the system which employed them is the real historic link which continues the chain of development from Magadizing (which only allowed of octaves) to Organum (with its 5ths and 4ths) to

Gymel (a system allowing of 3rds and 6ths), and thence to the early forms of two-part harmony and counterpoint. Hucbald, monk of St. Amand, in Tournay, of French or Belgian parentage, was born in the same year as Notker. To him belongs the merit of having employed parallel lines to show the rise and fall of the music-characters.

The author of *Musica Enchiriadis*, if we accept Dr. Hans Müller's authority, flourished a century later. Others propose Odo, Abbot of Tomières, as the author of this famous treatise. Gerbert, however, prints the *Enchiriadis* under the name of Hucbald the elder.

Notation, so important to our subject, since upon the accuracy and precision of its medium the whole fabric of music depends, made considerable progress during the tenth century, which witnessed the joint efforts of Hucbald (author of the *Enchiriadis*) and Guido d'Arezzo.

Advance of the Arts

Learning now spread throughout Europe. In France we are told that mathematics, sculpture, and architecture were assiduously cultivated. The abbeys of Corbie, Rheims, and Cluni were in the forefront, producing eminent men in all the faculties. Their fame attracted young English monks, who commonly went thither to be instructed in the singing of divine service. England had in St. Dunstan of Glastonbury one of the most accomplished musicians of the time. *Early Harmony* (Plainsong and Mediæval Society, 1897) preserves a Kyrie by this famed prelate, quoted from the *Winchester Troper*, an

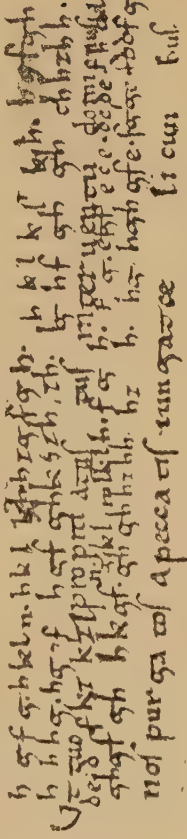
eleventh century MS.[1] Minstrelsy was highly popular at this time, and it is recorded that St. Dunstan could hold his own with any of the professional fraternity. Many of the French clergy forsook their calling and actually risked excommunication by joining the minstrel orders. In proof of the firm hold which music now had on church ritual, the following canons of Elfric, made in 957, are not uninstructive:—"Now, it concerns mass-priests and all God's servants to keep their churches employed with divine service. Let them sing therein the seven tide-songs that are appointed them, as the Synod earnestly requires—viz., the uht-song, the prime-song, the undern-song, the midday song, the noon-song, the even-song, the seventh (or night) song." It is further required that "the priest shall have the furniture of his ghostly work before he be ordained—that is, the holy books, the psalter and the pistol-book, gospel-book and mass-book, the song-book and the hand-book, the kalendar, the pasconal (passional or martyrology), the penitential, and the lesson-book. It is necessary that the mass-priest have these books; and he cannot be without them if he will rightly exercise his function, and duly inform the people that belongeth to him." A further instruction to those visiting the sick enjoins that "they shall SING over them." Music thus became an essential part in the ministrations of the Church. Most of the treatises on music, which now began to appear, came from the monasteries. From the same haven of refuge, in ever-changing, troublous

[1] *Story of English Minstrelsy*, p. 35.

times, issued the one example of a carol which pre-Norman England can furnish. Cornwall, long tenacious of old records and monumental art, preserved this fragment from the general wreck which time has cast upon such ancient handiwork.

First Native Carol

Hidden away among the treasures of a Benedictine library, the MS., which ranks with the oldest of our musical possessions, shows that part-music already existed, unfettered by the constraints of the ninth-century *Organum.* Norman Rymours (predecessors of the Provençal troubadours) were perhaps the chief musicians of the time. Anglo-Saxon gleemen, of whom so little is known, may also have chanted such pieces in the wild, untutored country over which Edgar the Pacific ruled. But the probability is that the piece was the work of some inventive monk, well skilled in music and not unacquainted with the teaching of the most advanced theorists of the day. The old alphabetical notation immediately above



FIRST NATIVE CAROL. MS. BODLEIAN 572, FOL. 50.

the Latin text is seen in double columns, as on the preceding page.

Modern Version

A rendering in modern notation will be found in *The Story of English Minstrelsy,* page 220.

Late in the century came the popular ceremony "The Feast of Fools" and "The Ass," which afterwards flourished at Beauvais and Sens, and became associated with a carol which has been handed down from the twelfth century—namely, the *Prose de l'Âne.*

Burlesque Services

These feasts appear to have originated in Constantinople. From an account by Cedrenus, a Byzantine historian who lived about 1050, the religious farces fully justified their name. Every kind of absurdity was indulged. "Theophylact introduced the practice, which prevails even unto this day, of scandalizing heaven and the saints on the most popular and splendid festivals by gross and ridiculous songs and noisy shoutings, even in the midst of those sacred hymns which we ought to offer to the divine grace with humility of heart for the salvation of our souls. But he, having collected a company of low fellows, appointed one of them superintendent of his church, and admitted the company into the sacred service, where diabolical dances, rough clamour, and street ballads were admitted." Two centuries later the Patriarch of Antioch complains of the priests' licence at Christmas and other festivals, when the Church itself appears to have served as a theatre for every kind of wilful extravagance. Warton traces the origin of theatrical representation of

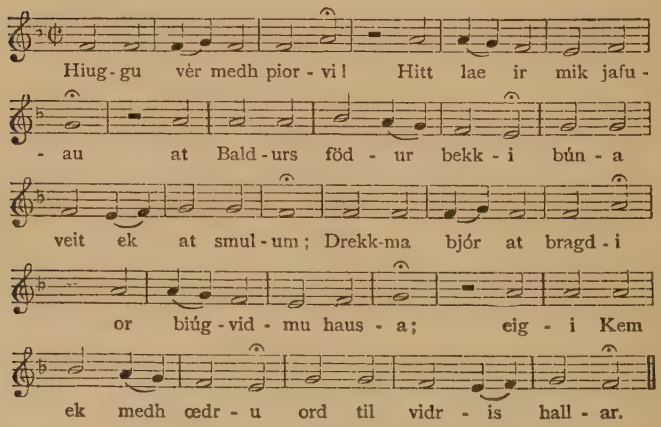
sacred history to the Jews after their dispersal in the second century. Such performances were introduced to France through the ancient Pilgrimages. Our author states that "the pilgrims who returned from Jerusalem, St. James of Compostella, St. Baume of Provence, St. Reine, Mount St. Michael, Notre Dame du Puy, and other places esteemed holy, composed songs on their adventures, intermixing recitals of passages in the life of Christ, descriptions of His crucifixion, of the Day of Judgment, of miracles and martyrdoms. To these tales, which were recommended by a pathetic chant and a variety of gesticulations, the credulity of the multitude gave the name of Visions. These pious itinerants travelled in companies; and taking their stations in the most public streets, and singing with their staves in their hands and their hats and mantles fantastically adorned with shells and emblems painted in various colours, formed a sort of theatrical spectacle. At length their performances excited the charity and compassion of some citizens of Paris, who erected a theatre in which they might exhibit their religious stories in a more commodious and advantageous manner, with the addition of scenery and other decorations." Such is the origin of the theatre, according to Menestrier, the French antiquary.

The SCALDS, so famed in story, must have exercised a remarkable influence upon the minstrelsy of Europe. At the height of their fame, in the early part of the eleventh century, when King Cnut took possession of the English throne, numbers of such minstrels recited

and sung the glorious event. A fragmentary paragraph from Cnut's ecclesiastical laws requires that the people shall learn the Lord's Prayer and the Creed, because, says this law, Christ Himself first sang *Pater Noster* and taught that prayer to His disciples. Under Cnut's rule the monasteries were protected from the ruthless attentions of his piratical countrymen. The extempore verses on the monks of Ely show that the enlightened monarch could appreciate their humanizing

Cnut and the Monasteries

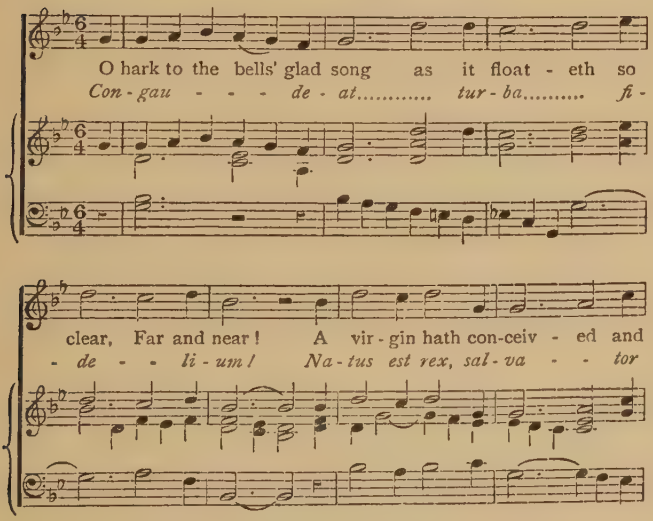
CHANT DES SCALDES.[1]



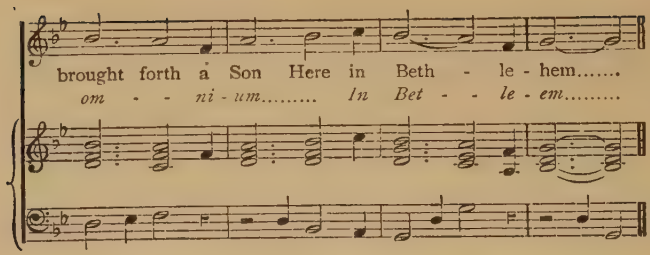
[1] "On doit à M. Legis la reproduction de la mélodie originale du *Krakumal*, laquelle a été découverte par le savant Nyerup dans un manuscrit norwégien du quatorzième siècle. Voici cet ancien monument du chant des scaldes."—Fétis, *Histoire*, iv. 455.

influence.[1] On his way to Rome Cnut's charity knew no bounds, and every one on the road, which was probably far from being deserted, found a place in his bounty. We have a carol of the eleventh century, and now take leave to quote it, though whether it came from Cnut's time or from the period after the Norman Conquest there are no means of deciding. The printed source is *Piæ Cantiones* (1582), a Swedish Lutheran publication:—

CONGAUDEAT TURBA FIDELIUM.



[1] *Story of English Minstrelsy*, p. 25.



The hosts of bright angels proclaim that these tidings so new
All are true.
Give praise to God on high, peace on earth and goodwill
Here in Bethlehem.

Forth hasted the shepherds so gladly to see this great sight,
At midnight.
We seek a King, said they, as they straight wend their way
Unto Bethlehem.

The star in the east now leads them with heavenly light,—
Wondrous bright!
It resteth o'er the manger where lies in his state
Christ of Bethlehem.

Their gifts great kings are bringing to lay at his feet—
Offering meet!
O man, give thou thine heart unto Christ, heaven's King,
Born at Bethlehem.[1]

In 1012 William of Malmesbury describes a lively incident of some fifteen young women with as many youths dancing and singing within the precincts of the

[1] Given in Daniel's *Thesaurus Hymnologicus* (1862), vol. iv. 147, with music in *Piæ Cantiones* (1582).

church of St. Magnus on Christmas Eve, disturbing one Robert, a priest who was celebrating Mass at the time. The writer affirms that as a punishment, in answer to the priest's prayers, this merry party was forced miraculously to continue the diversion for a whole year, feeling neither heat nor cold nor any weariness, until the very earth beneath their feet failed them and they were sunk as low as to the armpits.

Fairs and Plays

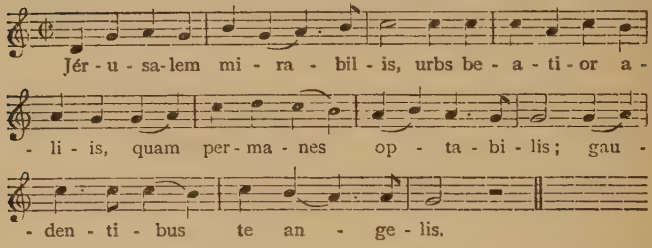
After the Conquest, William (like Charlemagne before him) encouraged and extended the fairs and public marts, where Mysteries and religious plays were offered cheek by jowl with juggling, minstrelsy, and buffoonery. About this time we find Bishop Grosthead, of Lincoln, ordering his Dean and Chapter to abolish the *Festum Asinorum*, *cum sit vanitate plenum*, *et voluptatibus spurcum*, which had evidently become an established thing at the cathedral on the Feast of the Circumcision. Church-ales (or Scot-ales as they are here termed) and other such *ludi* were also forbidden throughout the diocese. A vellum MS. of the eleventh century, once a property of St. Augustine's Abbey, Canterbury, contains a miracle-play of the period. In a dialogue between the *chorus* and *cantor*, beginning "Venite, filii Eve, venite ad filium Marie," the *chorus* demands why the Saviour hangs on a malefactor's cross; the *cantor* gives an explanation, and they break forth into praise, singing "Ave, rex noster." The music is given in neumatic notation.

The first Crusade, preached by Urban in 1095, drawing together crowds from various nations, amongst

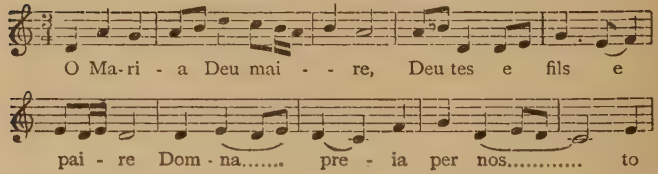
whom, we may be sure, was a goodly number of monks and minstrels, would tend to spread far and wide the best and most entertaining art of the day. From this period dates the rise of the Troubadour movement.[1]

CRUSADERS' HYMN.

Chanson latine sur les croisades. 11th cent.

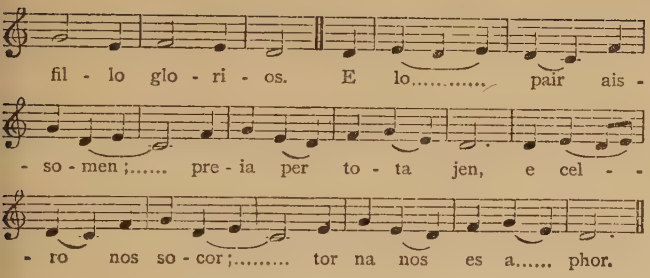


CHANT DE CROISÉS.



[1] "La forme de langue populaire, à cette époque (1096) apparait dans un chant que répétaient dans leur marche vers la terre sainte ces *soldats de la croix*, comme on les appelait, et la multitude de femmes, d'enfants, de vieillards et de gens de état dont se composait la cohue de la première croisade."—Fétis, *Histoire Generale de la Musique*, iv. 455.

"Chant de Croisés"



CHAPTER IV.

CHURCH AND SECULAR USES.

Church Uses—Virgin Mary Plays—*Prose de l'Âne*—Gymel—*O filii et filiæ*—Carols cried in Paris—Minnesingers—Troubadours—Crusades.

EARLY in the twelfth century Royer, or Raherus,[1] King's Minstrel to Henry I., founded the Priory and Hospital of St. Bartholomew, Smithfield, London. In this reign every one who was able built a castle, while during the same period some dozen of our English cathedrals were wholly or partly erected. Choral services had gradually developed upon characteristic lines, and almost each cathedral city had its peculiar *Use*. Sarum (or Salisbury) use was followed by the Augustines of Canterbury; that of York dominated the North; while Lincoln, Hereford, and Bangor each had their own special ceremonial. Organs had been popularized by Thomas, Archbishop of York, who not only built and played upon them, but also taught his clergy to do the like. William of Malmesbury states that this prelate adapted many secular minstrel airs to church use. He was also a hymn-writer, both in prose and verse, setting his own compositions to music. The "Virgin Mary

Church Uses

[1] Also spelt Rahere.

Plays" date from this period, according to Riemann. Specimens of these plays are preserved in the *Bibliothèque Nationale* (Paris) and in the British Museum. A twelfth-century vellum MS. in the latter library shows that the music that appertained to these miracle-plays comprised Sequences, Tropes, and other *Cantiones*, many of which are in strophical form, like an ordinary hymn. The music (in two parts) is written on a four-line, colourless stave, with the C, F, or G signature.

"They appear to be arranged in series," says Mr. Hughes-Hughes, "and the harmonized ones at least were probably intended for performance at Christmas and other feasts in the so-called Mysteries." Here are the titles of such a series in honour of The Virgin and St. John the Baptist, quoted from the same MS. :— "Clangat hodie vox nostra melodum"; "Sollempnia presentia con nimia ecclesia extollat precursoris"; "Ave, Mater salutoris nostri terminus doloris"; "Virga Jesse floruit, virgo Deum genuit." Another MS. of the twelfth century (in the same library) contains the miracle-play of *The Three Kings, or the Adoration of the Magi*, introduced in an Office for the octave of the Epiphany, which forms part of a Processional written for Strasburg Cathedral. It begins immediately after the *Magnificat*. The characters include the three Magi, King Herod, scribes, shepherds, and an angel. The music is in an early Gothic, neumatic notation.

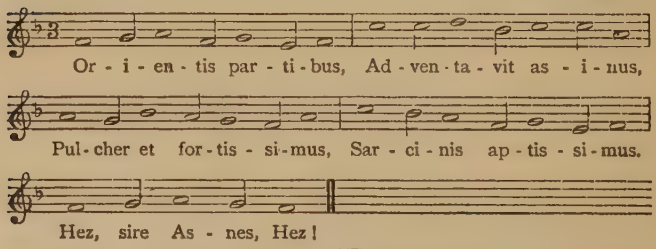
The Three Kings

Amongst the Egerton MSS. is an Office for the Cir-

cumcision commonly known as the *Fête des Fous*, containing the celebrated *Prose de l'Âne*, with musical notes, quasi-square and diamond-shaped, on a stave of four red lines. At Beauvais and Sens, two small towns some fifty miles north and south (respectively) of Paris, the custom obtained of a maiden, bearing a child in her arms and riding a richly-caparisoned ass, in commemoration of the Flight into Egypt, advancing, all in brave show, through the chief streets of the town, a motley crowd following chanting this ancient carol, formed in a curious *patois* of Latin and French. The procession then took its way to the venerable cathedral, amid the ringing of bells and the acclamations of the populace.[1]

PROSE DE L'ÂNE.

12th cent.



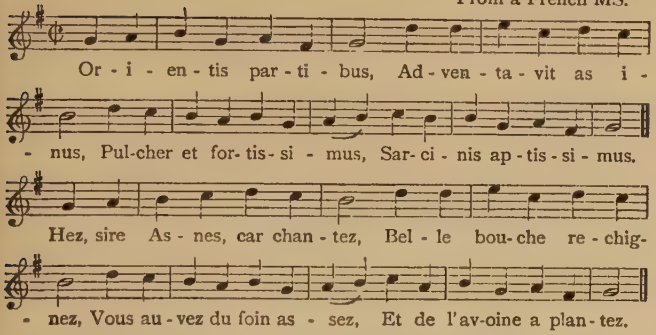
[1] Strange as it may appear, the melody is still with us, being associated with the Rev. J. H. Clark's translation from the Latin, beginning:

"Soldiers who are Christ's below,
Strong in faith resist the foe."

A writer in Grove's *Dictionary*, iii. 385 (new ed.), states that the melody is a variant of *Jesu Redemptor omnium*.

"Prose de l'Ane"

From a French MS.



Orientis partibus
Adventavit asinus,
Pulcher et fortissimus,
Sarcinis aptissimus.
Hez sire asnes, car chantez,
Belle bouche rechignez,
Vous aurez du foin assez,
Et de l'avoine a plantez.

Lentus erat pedibus,
Nisi foret baculus,
Et eum in clunibus
Pungeret aculeus.
Hez sire asnes, etc.

Hic in collibus Sichem
Jam nutritus sub Ruben,
Transiit per Jordanem,
Saliit in Bethlehem.
Hez sire asnes, etc.

Ecce magnis auribus
Subjugalis filius,
Asinus egregius
Asinorum Dominus.
Hez sire asnes, etc.

Saltu vincit hinnulos
Damas et capreolos,
Super dromedarios
Velox Madianeos.
Hez sire asnes, etc.

Aurum de Arabia,
Thus et myrrham de Saba
Tulit in Ecclesia
Virtus asinaria.
Hez sire asnes, etc.

Dum trahit vehicula
Multa cum sarcinula,
Illius mandibula
Dura terit pabula.
Hez sire asnes, etc.

Cum aristis hordeum
Comedit et carduum;
Triticum a palea
Segregat in area.
Hez sire asnes, etc.

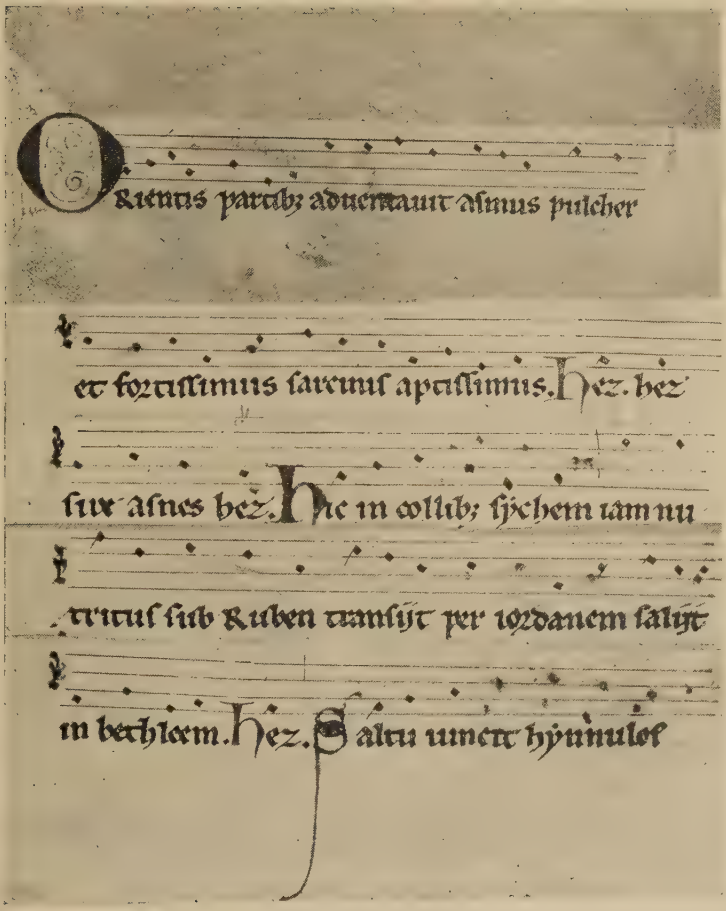
Fétis states that "on célébrait aussi, dans la cathédrale de Rouen, dès le douzième siècle, la procession

dite *des ânes*, le jour de Noël; elle se faisait après que Tierce était chantée." Polydore Virgil describes some of the festivities of Christmas in the time of Henry II. There were plays and masks and magnificent spectacles, together with dancing and games. He further mentions dice and chess. Easter and Whitsuntide were chosen by the nobility for racing, which was practised by all classes at Smithfield. "When a race is to be run," says Fitzstephen, "a shout is immediately raised, and the common horses are ordered to withdraw out of the way. The signal once given, they strike, devour the course, hurrying along with unremitting velocity. The jockeys, inspired with the thoughts of applause and the hopes of victory, clap spurs to their willing horses, brandish their whips, and cheer them with their cries." The practice of racing some centuries later was forbidden at Eastertide, "being contrary to the holiness of the season." Londoners are said to have practised throwing spears and javelins at a quintain or other recognized mark. Boars, bulls, and bears were baited by dogs. Nor was the "poor silly ass" exempt from such barbarous diversion.

Old Christmas Sports

Gymel or Faux-bourdon (two-part singing in thirds and sixths) was already practised in the twelfth century, as is shown by the famous allusion of Giraldus Cambrensis.[1] It was only in the north that this custom

[1] Burney doubted the truth of the statement, but Chappell says there is no ground for doing so, adding that they who are of opinion that all musical knowledge was derived from the monasteries should least of all



ORIENTIS PARTIBUS.

was popular, since the Danes and Norwegians implanted it.

It was a recognized principle with the minstrels to employ a given melody in connection with any suitable metrical verse, so that one tune often did duty for numerous ballads. Further, we have already seen that the Church musicians took possession of such secular airs as suited their purposes. But whereas the ecclesiastics carefully wrote down and preserved their regular songs, minstrelsy, founded upon and continued by traditional practice, did no such thing, scattering broadcast its songs with only the popular ear to conserve them. In view of these considerations, it is impossible to determine the original intent of such celebrated hymns as *O filii et filiæ*, which appears amongst the ancient French Noëls, Easter Carols, and May-day Songs (*Chansons de quête*). We know that Noël was cried in the streets of Paris in the thirteenth century, and perhaps it may be assumed that the cry was raised in behalf of carolry in some rude form, though the word will bear another interpretation. (See Glossary, App. B, p. 223).

Noël cried in Paris

Les Crieries de Paris, a manuscript poem of the thirteenth century by Guillaume de la Villeneuve,

call it in question, since part-music had already existed in the Church in the form of *descant* for three centuries. In the same connection it may reasonably be assumed that early attempts in the direction of *rotas* or rounds, perfected in the next century, had already begun to make their appearance, and that secular music, far from being behind monkish practice, was well ahead of it.

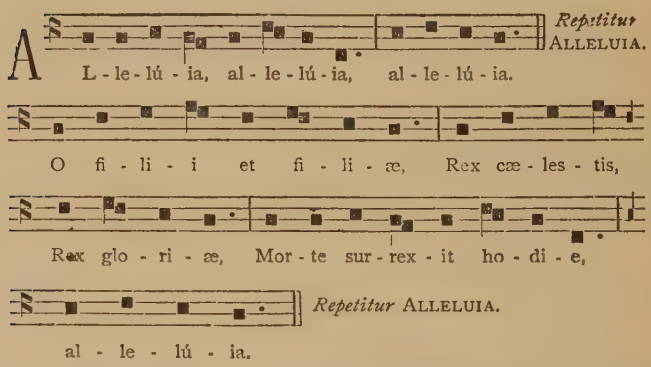
which describes the city cries, then and previously in use, has this line:—

"*Noël, Noël, à moult granz cris.*"

A later annotation adds, "Des livres contenant des Noëls. Ces cantiques sont fort anciens. M. le Duc de la Valliere en avoit un manuscrit du XIVe siècle tres-precieux."

If there were popular collections of carols, the following example,[1] which is at least as old as the

O FILII.

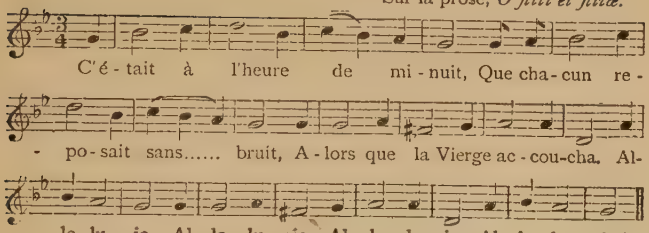


[1] It is still sung as an Easter hymn, being associated with Dr. Neale's translation of the Latin verse.

"Alleluia! Alleluia! Alleluia!
O sons and daughters, let us sing.
The King of Heaven, the glorious King,
O'er death to-day rose triumphing.
Alleluia!"

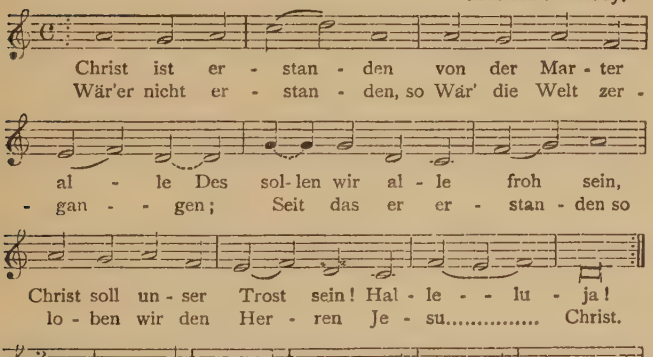
"Freudenlied"

Sur la prose, *O filii et filiæ.*



FREUDENLIED.

12th cent. Melody.



twelfth century, would therein claim a prominent place. The later version of the carol still enjoys a wide popularity with the French peasantry. It was also sung on *le jour de Pâques* (*Victimæ paschali*—Easter) when, as M. Weckerlin remarks, the faithful of the primitive Church gave the kiss of peace whenever they met.[1]

Towards the close of the century the Minnesingers' Orders came into existence. Their music appears to have had its origin in the old *Reigen* or dance-tunes, though it has been significantly ascribed to the *Sequentia*, whose monotony it shares. Amongst the large numbers of *Minnelieder* which have been preserved in neumatic and church notation, few bear upon our subject, though doubtless many must have at one time existed. The following example is from F. H. von Hagen's *Minnesinger*, vol. iv (Leipzig, 1838), and may be ascribed to the thirteenth century:—

MINNESINGERLIED. (13th Century.)

Marî - a moter meit und kristes amme Geborn da her vm ko-nine dauites stamme.

Du gotes sedel tempel Dri drh valdicheit. Du tu - gende vas bist wol eyn hymel porte.

Dyns kyndes vater schuf mit eynen worte Das du den truge der da hymel unde erden treit.

[1] The Noël "Chantons, chantons le Roi des cieux" (by l'Abbé Pellegrin) and the Easter hymn "Ce jour de paix et de clarté" were also sung to this air.

New Year's Song

NEW YEAR'S DAY.

13th cent.

Bone gent, pour qui sau - - - ve - ment Dieu de char ves -

- tir se daign - a, Et en ber-cheul vit hum - -

- le-ment; Qui tout..... le..... mon - de en sa.....

main a. Ren - dons li..... gra - ces dou - che-ment,

Qui si bien en sa vie..... ou - vra; Et pour nos-tre va -

- cate - - - ment, jusc - a la mort s'u - mi - li - a.

Lec - ti - o E - pis-to-læ. Be - a - ti Pau-li A-pos - to - li,

ad..... ..... Ti - tum Saint Paus en-voi- e chest..... di - tie.

"It is easy to suppose," says the Abbé Le Beuf of the New Year's Song, in his *History of Church Music*, "that the design of those who established such chants in some of the churches of France was to distinguish festivals and holy times, by the ornaments and graces with

which they were sung; as, in others was done by allowing particular portions of the service to be performed in *Faux-bourdon*, or counterpoint." With all due respect to the learned Abbé, we should unhesitatingly declare this to be of Troubadour origin. The influence of this race of musicians in regard to church music has received little attention, though some of their number, like Macchault, composed Masses and other church music. Burney gives the following translation of the prose, adding that the word *ditie*, from *dictum*, is used in its primitive sense for Epistle, "a saying, a sentence," and not for a poem or song, to which it was afterwards appropriated:—

Troubadour Carol

"Good people, for whose salvation God deigned to cloath himself in flesh, and humbly live in a cradle, who has the whole world in his hand. Render him sweet thanks who in his life worked such wonders; and for our redemption humbled himself even unto death. *Lectio epistolæ* and lesson from the Epistle of St. Paul to Titus; St. Paul sent this ditty."

The quaint announcement of the lesson as part of the song appears to have been the custom of centuries, since it is found in settings by Minnesingers, Meistersingers, and by Palestrina.

Provence, with her sunny slopes and teeming vineyards, gave birth to the Troubadours, whose gaiety of heart and high-born chivalry were in sharp contrast to the cloistered reticence of ecclesiastical musicians.

Garrulous, with a song on their lips for any and every event,—the affair of the heart, battle, a merry jest, good fellowship, Flora, Diana, the blessed Virgin,—lightly they touched upon life and love, religion and nature, kindling a new and conscious art by the contact. Not France alone, with her Troubadours of the south, and Trouvères and Rymours of the north, but all Europe became quickened by the new impulse. Germany put forth her Minnesingers, a noble, sincere, and modest race, who sang and prosed in secular strains of this transitory life in its many hopeful and serious aspects. England already had her Gleemen and minstrels, who now hastened to keep pace with their Continental *confrères*, a veritable aristocracy of artistes. The wave of lyricism, sweeping Europe, finally spent itself on the shores of Italy, in the mid-thirteenth century, and straightway unloosed the tongues of *Trovatori* and *Giocolini*, who, after Dante had shown the way and established the language, cast aside things Provençal and sang the songs of Italy in their own tongue,—thus proclaiming the new baptism.

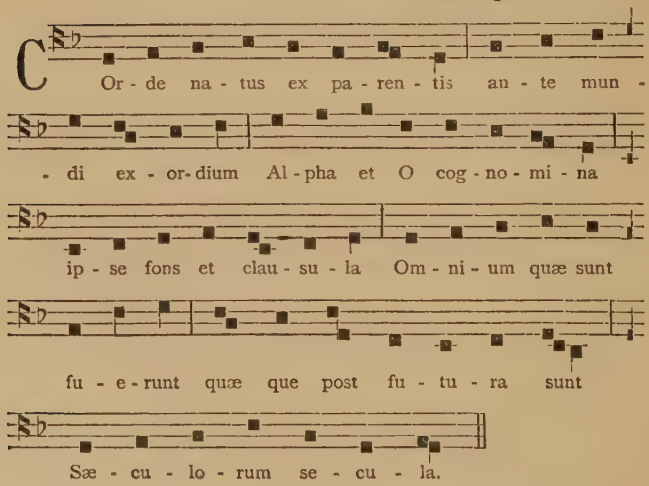
Wave of Lyricism

The thirteenth century, that period which gives the clue to the Middle Ages, serving as the keystone of the superstructure of mediæval history, brings into view the firm establishment both of language and music. In such a song as that in praise of the cuckoo (1226) we not only see English verse struggling into lively assertion, but we are conscious of a melody which so far in the history of the world's music had not been

matched either for grace, beauty, or expressiveness.[1] Prose still held to the Latin, which language (as being that of the Church as well as the learned) served also for the carols.

CORDE NATUS EX PARENTIS.

From a 13th cent. MS. [1]



Of the carols which come to us from this period, a few are still popular, like *Corde natus*,[2] sung at Christmas

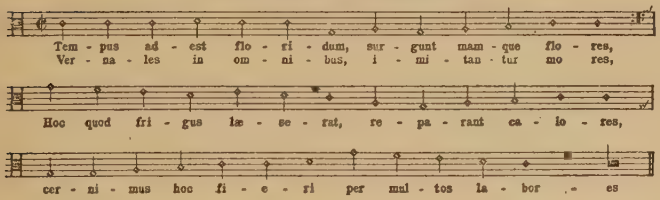
[1] See *Story of English Minstrelsy* (p. 68), which offers a reproduction in facsimile.

[2] A thirteenth century MS. at Wolfenbüttel preserves this hymn, which is of course much older. Neal and Helmore quote it in *The Hymnal Noted* (Part II.).

in our churches to the hymn (translated by Dr. Neale and Sir H. W. Baker) beginning "Of the Father's love begotten," and *Tempus adest Floridum*, a real treasure in that it is an example of a spring carol. This we foolishly sing to Dr. Neale's doggerel about "Good King Wenceslas," which Mr. A. H. Bullen very properly castigates, declaring that "the language is poor and commonplace to the last degree."

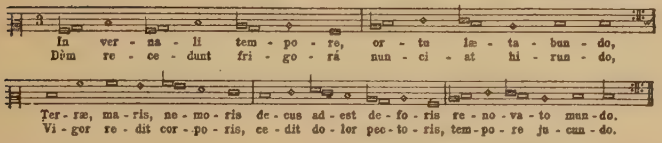
A Spring Carol

TEMPUS ADEST FLORIDUM.[1]



DE TEMPORE VERNALI CANTIONES.

Piæ Cantiones (1582.)
(Early 13th Century.)

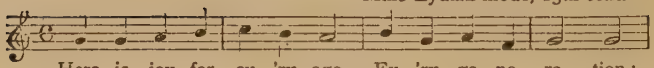


[1] For this and the following carol ("In vernale tempore") I am indebted to the Rev. G. R. Woodward, who has edited *Piæ Cantiones* for the Plainsong and Mediæval Society.

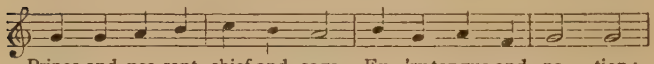
Story of the Carol

ECCE NOVUM GAUDIUM.

Mixo-Lydian mode, 13th cent.

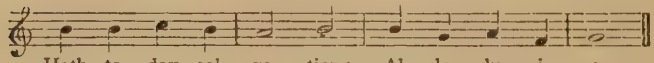


Here is joy for ev - 'ry age, Ev - 'ry ge - ne - ra - tion;
Ec - ce no - vum gau - di - um, Ec - ce no - vum mi - rum;



Prince and pea-sant, chief and sage, Ev - 'ry tongue and na - tion:
Vir - go pa - rit, fi - li - um, Quæ no - no - vit vi - rum,

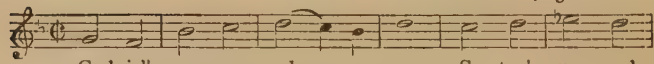
Ev - 'ry tongue and na - tion, Ev - 'ry rank and sta - tion,
Quæ no - no - vit vi - rum, Sed ut py - rus py - rum,



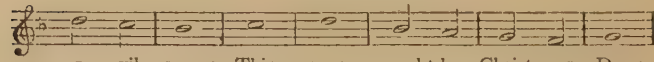
Hath to - day sal - va - tion: Al - le - lu - i - a.
Gle - ba fert pa - py - rum, Flo - rens li - li - um.

ANGELUS EMITTITUR.

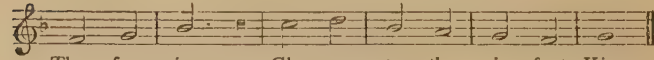
Dorian mode, 13th cent.



Ga-briel's mes-sage does a - way Sa - tan's curse and
An - gel - us e - mit - ti - tur, A - ve dul - ce



e - vil sway: This was wrought by Christ-mas Day:
pro - mi - tur, Se - men De - i Se - ri - tur,



There-fore sing, Glo - ry to the in - fant King.
Ig - i - tur por - ta cœl - i pan - di - tur.

A Polish Noël

He that comes despised shall reign;
He that cannot die, be slain;
Death itself a death shall gain,
    Therefore sing
Glory to the infant King.

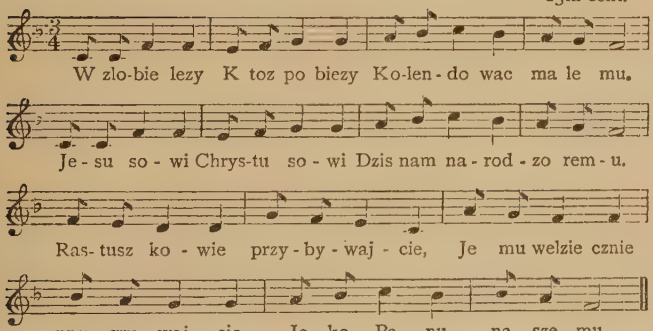
Like its like shall overthrow;
By a tree prevail'd the foe;
From a tree shall healing grow;
    Therefore sing
Glory to the infant King.

Weakness shall the strong confound;
By the hands in babe-clothes wound,
Adam's chains shall be unbound;
    Therefore sing
Glory to the infant King.

Gabriel's message, etc.

A POLISH NOËL.[1]

13th cent.



[1] Carols (*Kolendas*) are preserved in the old Polish song-books (*Kancyonaly*). At Christmas-time they resound in every house and street.

CHAPTER V.

MEDIÆVAL CAROLRY.

Monastic Orders — *Red Book of Ossory* — Robin Hood — Wiclif — Chaucer — A fourteenth-century carol book — *Dies est lætitiæ* — *Joseph, lieber Joseph mein* — *Susani, Susani, sus, sus, sus* — Plays at Paris University — Clerks of London — Carol for St. Edmund's Day.

If the progress of music were to be illustrated merely by reference to the carols of the fourteenth century, we should discover that melody gained in definiteness and significance, becoming rhythmically more perfect and decidedly more of a conscious vehicle of expression. The beauty of the older spring carol, "Sumer is icumen in,"[1] is not always equalled, but the general trend of melodic phraseology gains in lustre, in craftsmanship, and in poetical meaning. The age was marked by a succession of able theorists who materially assisted music's progress by defining both its language and terms. Coussemaker's reprint of some forty treatises, which had appeared during this same century, proves the remarkable activity of such

Descant.

[1] For facsimile see frontispiece of volume *Minstrelsy*, "The Music Story Series."

men as Philipp de Vitry, whose *Discantus* is only another name for Counterpoint, and Johannes de Muris, whose definition of *Diminution* described a common process of modern composition. That the Church was not always in the van of such development is seen by the Papal bull of 1322, which aimed at the suppression of Semibreves and Minims. Church musicians were nevertheless ever ready to benefit by secular melody, and the *Red Book of Ossory* shows that Richard de Ledrede (bishop from 1318-1360) wrote Latin hymns to the following popular songs:—"Alas! how should I syng-yloren is my playinge," "Have mercie on me, frère, barefoot that I go," "Do, do, nightingale, syng ful mery," "Have good day, my leman," "Gaveth me no garland of greene," "Hey, how the chevaldoures woke all nyght."

Vulgar music of the period is scant. The times did not favour its preservation. Late in the century rose the star of John Dunstable, the father of English music.

Country Carols

From a rare and extremely fragile little volume amongst the MSS. in the British Museum we quote a cradle song which has an expressive melody set to crude words. Other carols in the same manuscript (written by John Brakley, a friar of Norwich, in Richard II.'s reign) are as follows:—"Lullay, my childe, and wepe no more," "Now has Mary born a flour," "I have loved so many a day," "Lullay, lullow, lullay, my barne, slepe softly now," "*Puer natus in Bethlehem*."

Story of the Carol

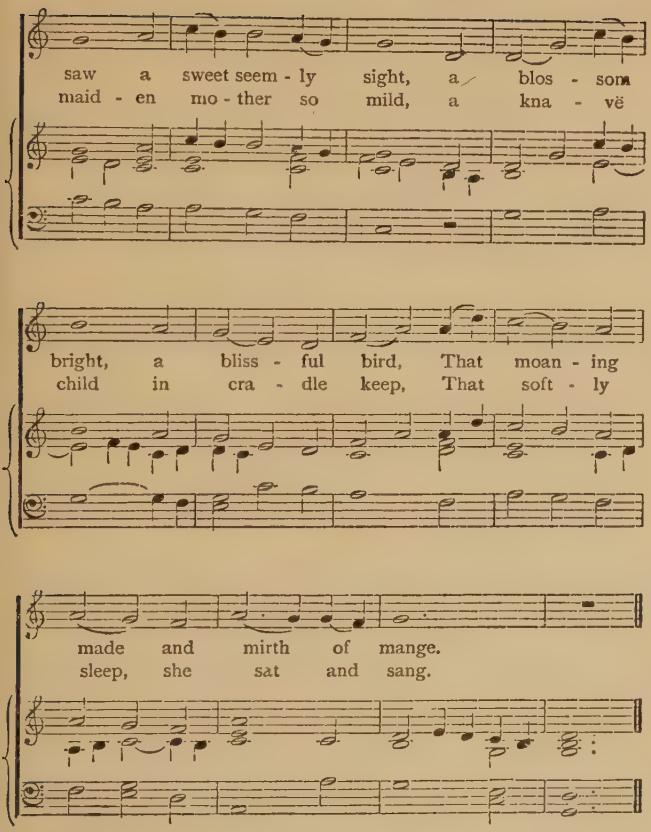
14th cent.

1. I saw a sweet seem - ly sight, A bliss - ful
2. A maid - en mo - ther so mild, In cra - dle

bird, a blos - som bright, That moaning made and...
keep a kna - vë child That soft - ly sleep, she...

..... mirth..... of..... mange. I
..... sat..... and..... sang. A

Lullaby

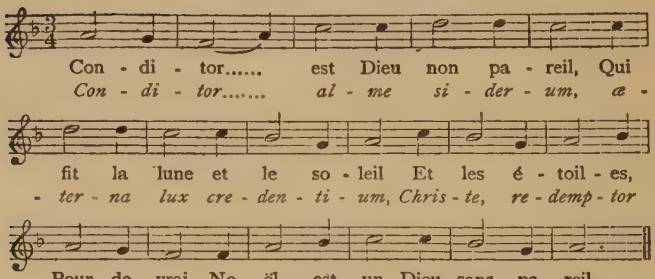


For the sake of clearness, the words are added separately underneath:—

"I saw a seemly sight,
A blissful bird, a blossom bright
That moaning made and mirth of mange(r).

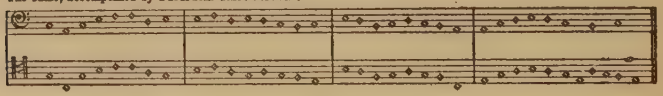
A maiden moder meek and mild,
In cradle keep a knave child,
That softly sleep; she sat and sang."

CONDITOR ALME SIDERUM.



PLAINSONG.

The same, accompanied by Faburden. (falso bordone.)



The second copy of *Conditor alme siderum* is quoted from Morley, who says of the Faburden (or lower part) that "though this be prickt a third above the plain-song, yet it was alwaies sung under the plain-song." Palestrina has set this ancient church-melody as a hymn, or motet in four parts.[1] The hymn begins—

[1] *Hymni totius Anni* (1589) reprint.

An Inspired Carol

"Aerterna lux credentium," *In Adventu Domini*, founded on a different version of the plain-song.

DIES EST LÆTITIÆ.

14th cent.

Der Tag, der ist so freu-den-reich al-ler Cre-a-tu-re, denn
Di-es est la-e-ti-ti-æ In or-tu re-ga-li,.....

Got-tes Sohn im Him-mel-reich ü-ber die Na-tu-re von
Nam pro-ces-sit ho-di-e De ven-tre vir-gin-a-li

ei-ner Jung-frau ist ge-bor'n: Ma-ri-a, du bist aus-er-kor'n
Pu-er ad-mi-ra-bi-lis, To-tus de-lec-ta-bi-lis

dass du Mut-ter wer-dest! Das ge-schah so wun-der-
In hu-ma-ni-ta-te, Qui in-æs-ti-ma-bi-

-lich: Got-tes Sohn vom Him-mel-reich der ist Mensch ge-bo-ren.
-lis Est et in-eff-a-bi-lis In di-vin-i-ta-te.

---

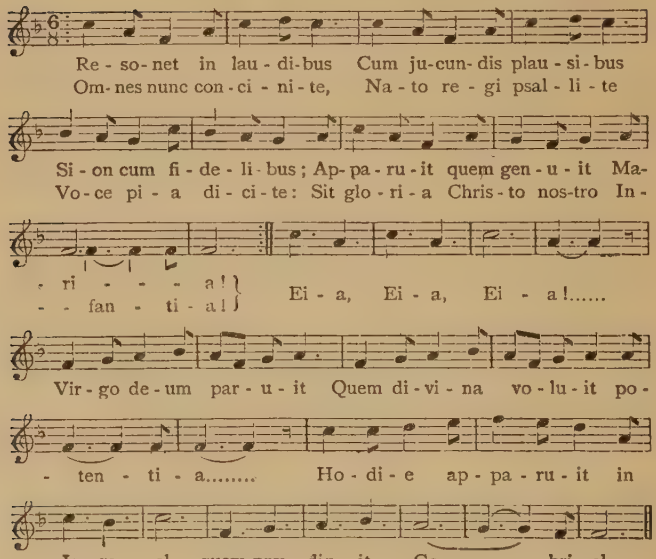
[1] This carol is known to have enjoyed great popularity throughout Europe. The Dutch have an old version beginning: *Tis een dach van vrolichkeit.* Dr. Neale's English rendering (from the Latin) begins: "Royal Day that chasest gloom." Luther regarded the carol as inspired. Bach has made it the theme of a choral-prelude for organ (Augener, vol. xvii. p. 1048). As to the age, it appears to be of the fourteenth century, though Neale and Helmore suggest even the thirteenth, while the German collections place it as low as the fifteenth century.

Story of the Carol

RESONET IN LAUDIBUS.

(JOSEPH, LIEBER JOSEPH MEIN.)

Weihnachtslied, 14th cent.



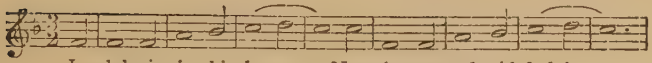
Old German Version.

Joseph, lieber Joseph mein,
hilf mir wiegen mein Kindelein,
Gott der wird dein Lohner sein
im Himmelreich, der Jungfrau Sohn Maria
Er ist erschienen am heutigen Tag,
am heutigen Tag in Israel,
der Marien verkündigt ist durch Gabriel,
Eia, Eia
Jesum Christ hat uns geborn Maria.

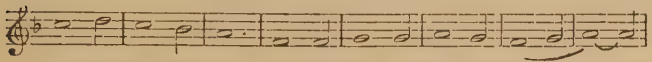
"Good Christian men rejoice!"

IN DULCI JUBILO.

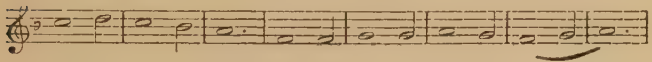
Weihnachtslied, 14th cent.



In dul-ci ju-bi-lo..... Nun sin-get und seid froh!.....
In dul-ci ju-bi-lo,..... Nu siun-ge wij ïo ïo.....



Un-sers Hertzens Won-ne liegt in præ-se-pi-o,..... und
Then all tingh för oss för-mo Lig-ger in præ-se-pi-o.....



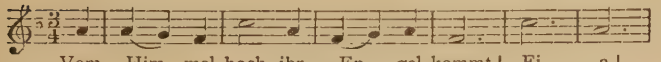
leuch-tet als die Son-ne: ma-tris in gre-mi-o,.....
Och som so-len skij-ner Ma-tris in gre-mi-o.....

Al-pha es et O,..... Al-pha es et O!
Al-pha es et ω,..... Al-pha es et ω!

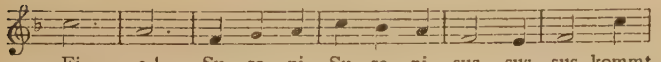
The English version of the above is happily still to be heard in the country lanes at Christmas, though Dr. Neale's sturdy paraphrase, "Good Christian men rejoice," does not quite preserve the character of the original.

SUSANI, SUSANI, SUS, SUS, SUS!

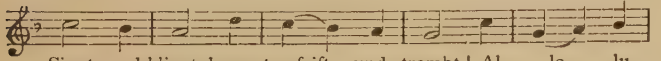
Weihnachtslied, 14th cent.



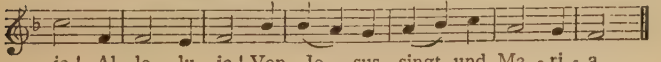
Vom Him-mel hoch ihr En-gel kommt! Ei-a!



Ei-a! Su-sa-ni, Su-sa-ni, sus, sus, sus, kommt



Singt und klingt, kommt pfeift und trombt! Al-le-lu-



-ja! Al-le-lu-ja! Von Je-sus singt und Ma-ri-a.

We learn from Boulay that it was a custom, not only still subsisting in his own day, but (as Warton remarks) of very high antiquity, to act tragedies and comedies in the University of Paris. The same author cites a prohibition in 1315, by which the scholars of Navarre College (Paris) were forbidden to indulge in any immodest plays on the festivals of St. Nicholas and St. Catherine. Jean de Montdesert, curé of St. Malo in Bayeux, was fined by the Chapter for performing *The Mystery of the Birth of Christ* on Christmas day 1350.

A Double Feast

St. Nicholas was the scholars' patron. Eton celebrates a double feast on the Saint's day. Boy-bishops were created for the same festival. At Hyde Abbey, near Winchester, there was a record of payment made in 1397 to the chorister celebrating Mass. St. Nicholas was also the patron of the Clerks of London, who were incorporated by Henry III., a century before the period of which we are writing. This society, richly endowed and including many of the chief ladies and gentlemen of the town, besides ecclesiastics and a band of musicians, enacted pageants and plays before the most distinguished people. Eight days consecutive performances were given in 1390 and 1409. Their processions with standards and banners, the playing of Waits and chanting of Clerks, partook of churchly magnificence, and appear to have not seldom included the sacred elements, which were afterwards exposed in the Chapel Royal in the presence of the king or queen.

St. Stephen's Day

A CHRISTMAS CAROL.

Wolcum yol thu mery man in worchepe of this holy day.

Wolcum be thu hevene king,
Wolcum born in on morwenyng,
Wolcum for hom we al syng,
Wolcum yol.

Welcum be ye stefne and Jon,
Wolcum innocents everyone,
Wolcum thomas martyrn on,
Wolcum yol.

Wolcum be ye good newe yer,
Wolcum twelfth day both in fere,
Wolcum seyntes lef & der,
Wolcum yol.

Wolcum be ye candylmesse,
Wolcum be ye qwyn of blys,
Wolcum bothe to mor and lesse,
Wolcum yol.

Wolcum be ye that arn her,
Wolcum alle and mak good cher,
Wolcum alle another yer,
Wolcum yol.[1]

CAROL FOR ST. STEPHEN'S DAY.

Saint Stephen was a clerk in King Herod's hall,
And served him of bread and cloth as ever king befal.

Stephen out of kitchen came with boar's head on hand,
He saw a star was fair and bright over Bedlem stand.

---

[1] From the Sloane MSS. 2593 Brit. Museum (14th-15th cent.), where it is given without music.

He cast adown the boar's head and went into the hall,
I forsake thee, King Herod, and thy works all.

I forsake thee, King Herod, and thy works all,
There is a child in Bedlem born is better than we all.

What aileth thee, Stephen? what is thee befallen?
Lacketh thee either meat or drink in King Herod's hall?

Lacketh me neither meat nor drink in King Herod's hall,
There is a child in Bedlem born is better than we all.

What aileth thee, Stephen? art thou wode, or thou 'ginst to brede?
Lacketh thee either gold or fee, or any rich weed?

Lacketh not neither gold nor fee, nor no rich weed,
There is a child in Bedlem born shall helpen us at our need.

That is all so soth, Stephen, all so soth I wis,
As this capon crowe shall that lieth here in my dish.

That word was not so soon said, that word in that hall,
The capon crew *Christus natus est* among the lords all.

Riseth up my tormentors by two and all by one,
And leadeth Stephen out of this town and stoned him with stone.

Taken they Stephen and stoned him in the way,
And therefore is his Even on Christmas Day.[1]

In view of the many carols which preserve the superstition, it may be observed that the sacredness of the Cock is seen in the fourth century Zend-Avesta, the religious book of the Parsis. Here we read:—

---

[1] From Sloane MSS. 2593 British Museum (14th-15th cent.).

Cock-crow

"Zarathustra asked Ahura Mazda: Who is the Sraoshâ-varez or Sraoshâ? the holy, strong Sraoshâ, who is the incarnate Word, a mighty-speared and lordly god.

"Ahura Mazda answered: It is the bird named Parôdars, which ill-speaking people call Kahrkatâs, O holy Zarathustra, the bird that lifts up his voice against the mighty dawn."

—*Vendîdâd* IV. 194; J. Darmesteter, 1880.

Our own poet has a reference to the superstition that the cock-crow warded off evil spirits:—

"I have heard,
The Cock, that is the trumpet to the morn,
Doth with his lofty and shrill-sounding throat
Awake the god of day; and at his warning
Whether in sea or fire, in earth or air,
The extravagant and erring spirit hies
To his confine; and of the truth herein
The present object made probation.
It faded on the crowing of the cock,
Some say that ever 'gainst that season comes
Wherein our Saviour's birth is celebrated,
The bird of dawning singeth all night long
And then they say, no spirit dare stir abroad;
The nights are wholesome; then no planets strike,
No fairy takes, nor witch hath power to charm,
So hallow'd and so gracious is the time."

—*Hamlet* I., 1.

Old Illustrations

There is a sheet of carols (says Hone in *Ancient Mysteries*) headed thus: "CHRISTUS NATUS EST" (*Christ is born*), with a wood-cut, 10 inches high by 8½ inches wide, representing the stable at Bethlehem; Christ in the crib, watched by the Virgin and Joseph; shepherds kneeling; angels attending; a man playing on the bagpipes; a woman

with a basket of fruit on her head; a sheep bleating, and an ox lowing on the ground, a raven croaking, and a crow cawing on the hay-rack; a cock crowing above them; and angels singing in the sky. The animals have labels from their mouths, bearing Latin inscriptions. Down the side of the wood-cut is the following account and explanation:—"A religious man inventing the conceits of both birds and beasts, drawn in the picture of our Saviour's birth, doth thus express them: The Cock croweth, *Christus natus est*, Christ is born. The raven asked, *Quando?* When? The cow replied, *Hac nocte*, This Night. The ox crieth out, *Ubi, Ubi*, Where? Where? The sheep bleated out, Bethlehem, Bethlehem. Voice from heaven sounded, *Gloria in Excelsis*, Glory be on high."

A modern carol, "The Carnal and the Crane," contains the same episode of the bird starting in the dish before Herod and crowing in witness of the Birth.[1]

CAROL FOR ST. EDMUND'S DAY.

Sing we now all and some *Ave rex gentis Anglorum.*

A new song I will begin,
Of King Edmund that was so free,
How he died without sin,
And bounden his body was to a tree.

With arrows sharp they gan him prick,
For no reward would they lete, (forbear, stop.)
As drops of rain they come so thick,
And every arrow with other gan meet.

[1] Sandy's *Christmas Carols*, p. 152 (1833); and the modern print in A. H. Bullen's *Carols and Poems.*

The WANDERING JEW;

OR,

The Shoe-maker of *Jerusalem*, who lived when our Saviour Christ was crucified, and appointed to live until his coming again.

To the Tune of, *The Ladies Fall.*

WHEN as in the *Jewish* Age,
Our Saviour Christ did live,
And for the sins of all the World,
His own dear Life did give:

The wicked *Jews* with Scoffs and Scorns,
Did daily him molest,
That never till he left this Life,
Our Saviour could have Rest.

Repent now therefore, O *England*
Repent, while you have space,
And do not like this wicked Jew,
Despise God's profered Grace.

When they crowned his Head with Thorns,
And wounded him with Pilgrime,
In Pitight show [illegible] his Faith,
Using his dying Pains.

Where Thousands, Thousands in the Streets,
Did see him pass along,
Yet not one entire Heart was there,
That did pity his Wrong.

Both Old and Young reviled him,
As in the Streets he went,
And nothing found but churlish Taunts,
In every one's Content.

His own dear Cross he bore himself,
A Burthen far too great
Which more sore in the Street to faint,
With blood and heavy sweat.

Being weary thus, he forced to Rest,
To ease his burthened Soul
Upon a Stone, [illegible] Wretch,
Did churlishly [illegible]

And Gill, *Away! thou King of the Jews,*
Thou shalt not rest thee here,
Pass to thy Executioner Pilate,
Thou shalt now drunken wear.

And thereupon in thrift his chosen,
At which our Saviour said,
I have and rest, but thou shalt wait,
Thy Steps shall see to bed.

With that this cursed Shoe-maker,
For offering Christ this wrong,
Left Wife and Children, House, and all
And went from thence along.

Where after he had seen the Blood
Of Jesus Christ thus shed,
And to the Cross his Body nail'd,
Away with Speed he fled.

Without returning back again,
Unto his Dwelling-place,
And wandering up and down the World,
A Renegate most base.

No resting could be find at all,
No Ease, or Heart's Content,
No House, no Home, no Dwelling place,
But far from Home he went.

From Town to Town in foreign Lands,
With his grieved Conscience,
Repenting for the heinous Guilt,
Of his past great Offence.

Thus after some few Ages past,
In wandering up and down,
He much again desired to see,
Jerusalem's Renown.

But finding it all quite destroy'd,
He went from thence with Wo,
Our Saviour's Words which he had spoke,
To verify and show.

I'll rest, Gill he, *for thou shalt wait,*
So doth this wandering Jew,
From Place to Place, but cannot stay,
For seeking Content new.

Declaring still the Power of him,
Wherever he comes or goes;
And of all Things done in the *East*,
Since Christ his Death he shows.

The World he hath encompass'd round,
And seen their Nations strange,
That hearing of the Name of Christ,
Their idle Gods do change.

To whom he has told wonderous Things,
Of Times the past and gone,

And to the Prisoners that Wretch,
He makes a gaoler Moan.

Desiring still to be delivered,
And yield his mortal breath
Said if the Lord has thus decreed,
How shall he yet for Death.

For neither Lords he not or young,
But as in those fair Towers,
When Christ did suffer on the Cross,
For mortal Sinner's Crimes.

He passed many a foreign Land,
Arabia, Africa,
Greece, Spain, and Great Tartary,
And through all *Hungary.*

Where *Paul* and *Peter* preached Christ,
Their hard Apostles fear,
Where he had read our Saviour's Words,
In Countries far and near.

And where in *Bohemia*,
With many a *German* Town,
And now in *Flanders*, as we thought,
He wandereth up and down.

Where learned Men with him confer,
Of their all happening Days,
And wondering much to hear him tell,
His Journies and his Ways.

If People give this Jew an Alms,
The most that he will take,
Is not above a Groat a Time,
Which he for Jesus's Sake

Will freely give unto the Poor,
And therefore makes no spare,
Affirming still that Jesus Christ,
Of him hath daily Care.

He never was seen to laugh or smile,
But weep and make great moans,
Lamenting still his Miseries,
And Days fore past and gone.

If he hear any one Blasphemer,
Or take God's Name in vain,
He tells them that they crucifie
Their Master Christ again.

If then had from grim Death, says he,
As those same Eyes have done,
Ten thousand, thousand Times would yes,
He Torments, that upon.

And after for the Sake of Pain,
All Torments are in Vain.
This is the Life, and this are Words,
Wherever he comes or goes.

St. Edmund's Day

And his head also they oft smite,
Among the briars there it cast,
A wolf it kept without any let (hindrance.)
A blind man found it at the last.

Pray we to that worthy king
That suffered death this same day,
He save us both old and young,
And shield us from the fiendes fray.[1]

---

[1] This carol, from Sloane MSS. 2593, deals with an episode of the tenth century. King Edmund, of East Anglia, maintained one Beoric as king's falconer. In a jealous fit whilst hawking, this Beoric slew Lothbroc, a Dane of royal descent. Brought to trial, Beoric was ordered to be cast adrift in an open boat. By a remarkable chance the little craft drifted safely to the opposite coast. The crafty falconer now succeeded in persuading the Danes that their kinsman was murdered by King Edmund himself. To revenge the murder of Lothbroc, they crossed the narrow seas, ravaged East Anglia, and took King Edmund prisoner. Then was he bound to a tree while the Danish archers sped their clouds of shafts at the royal mark. This story the monks of succeeding centuries circulated, so that in the fulness of time Edmund the Martyr was added to the saints' calendar.

CHAPTER VI.

FIFTEENTH AND SIXTEENTH CENTURY CAROLS.

Agincourt and contemporary carols—Lollardy—Invention of the crotchet—Hans Sachs—Caxton—Mysteries—Carol of the Nuns of St. Mary's, Chester—Decadent Church music—Palestrina—Nanini—A digression concerning the Lord of Misrule.

> "Now entertain conjecture of a time
> When creeping murmur and the poring dark
> Fills the wide vessel of the universe."

MARTIAL music, the clash of arms, the din of armoured multitudes, and the braying of noisy trumpets, becomes the opening of the fifteenth century, with the field of Agincourt in the foreground. There we may picture the fearful strife that so wrought upon King Henry's fancy that he forbade songs, recitations, and ballads making any reference to that dread combat. "Give the praise to God," said he, simply. Our famous song which voices this glorious event, is in all probability by no other hand than that of John Dunstable. The rare collection in the Cambridge MS. roll, which contains the Agincourt song, has a further interest in that it offers a set of twelve carols, eight of which are for Christmas Day,

Fifteenth Century Carol Roll

and one other for St. Stephen's Day. The music is in two and three parts, based upon a *canto fermo* in the best manner of the old contrapuntal school. Crude and bare as is the harmony in places, the experimental, nevertheless, often attains to real poetic achievement in the general effect. The highest merit, however, of these songs is chiefly centred in the *canti fermi* (or melodies) which are invariably good, strong, and characteristic.[1]

Literature languished during the fifteenth century, which was a ballad age. Lollardy (Wiclifism) and priestcraft were at fisticuffs, and many a witty libel was launched on the times. The great pageant of history, moving rapidly, brings us face to face with the tragedy of La Pucelle, through the wasteful Wars of the Roses (which nearly effaced John Dunstable and his works), onwards to the discovery of the *Crotchet* in 1470, and of America in 1492. Instrumental beginnings are traceable to this period, when Conrad Paumann brought forward (in Germany) his new system of Lute tablature and sundry pieces of organ music, with Arnold Schlick as chief successor, while in Spain the name of Ramos loomed large. The Troubadour movement died away in the latter country, not in effeteness or inertia, but steeped in considerable ingenuity and skill, which are seen to the very last in the fifteenth century *cancioneros* with their independent accompaniments. Our own *Fitzwilliam Virginal Book* is the first landmark of secular im-

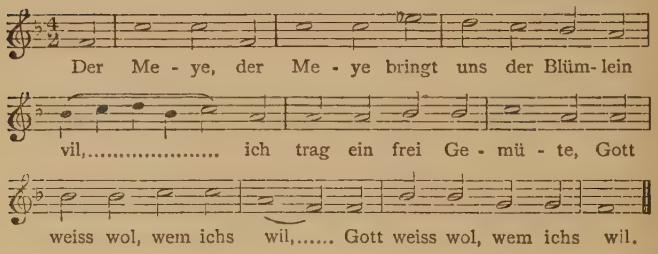
[1] See *English Carols of the Fifteenth Century*, Maitland and Rockstro.

portance after the wonderful songs of the Spanish Troubadours. In Germany the Meistersingers, now grown into importance, took the place of the old Minnesingers, who, however, gave birth to the new order of things. Hans Sachs, poet, cobbler, and philosopher, was born late in the century. The May carol given below offers an example of an old Minnesong rearranged by this renowned Mastersinger.

Hans Sachs

A MAY CAROL.

HANS SACHS.



There is proof of the popularity of carol-singing at this time in Germany. Luther has left it on record that "at the time that the festival of Christ's birth was celebrated, we went from house to house, and village to village, singing popular Christmas carols in four-part harmony." Luther had studied music at Erfurt as a boy, and knew what he was talking about when he used the phrase "popular Christmas carols in four-part harmony," though what these were we have no means of deciding.

"In Die Nativitatis"

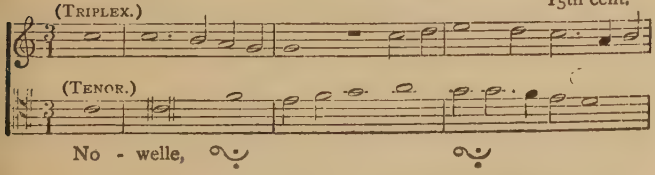
A brief record of 1493 shows that William Cornyshe (or Cornisse), who advanced to high favour in the succeeding reign, received the sum of 13s. 4d. "for setting of a carralle upon Christmas Day," a commission of Henry VII.'s Queen. Possibly this carol is that preserved in Add. MSS. (Brit. Museum), Fol. 63*b*—viz.:—"Wofully araid," with a second part, "Behold me, I pray"; a third part, "Thus nakyd am I nailid"; and a final part, "Off sharpe thorne."

Price of a Carol

The chief revolutionary force of the times was in the hands of Caxton and his apprentices, who from 1474, when a little moral treatise (translated out of the French[1]) entitled *A Game of Chess* made its appearance, put a new face upon poetry and music, which had now to stand such a test as shattered hundreds of traditional pieces which before had passed muster. Ballads like Chevy Chase were remoulded and recast before being committed to cold type. Musicians, too, were compelled to compress and concentrate their thoughts by an enforced economy of printing.

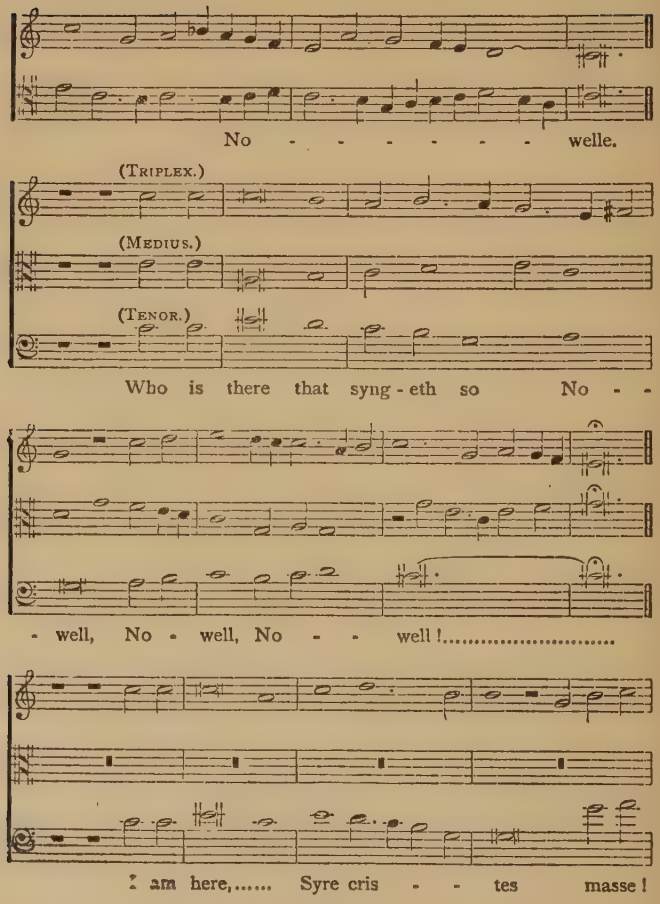
IN DIE NATIVITATIS.

15th cent.

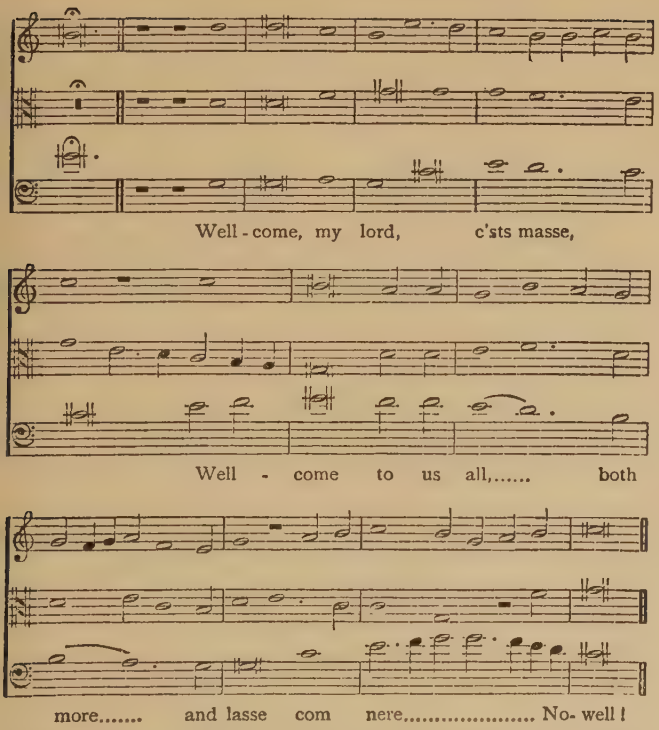


[1] Which was itself a translation from a Latin original.

Story of the Carol



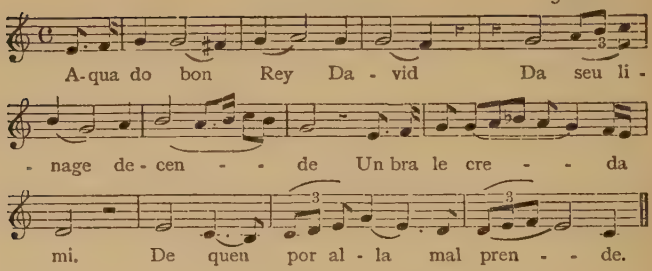
My lord Christmas!



Of this period an interesting Nativity play entitled *Mystère de l'Incarnation et Nativité de Notre-Seigneur Jesus Christ* contains carols with directions to the singers and instrumentalists. One of these begins "Au nouveau sceu de la Conception," another "Au saint maistre du sacré Roy des roys." The play, dating from 1474, was published by the Brothers Parfait in 1735.

A VILLANCICO.

15th cent.



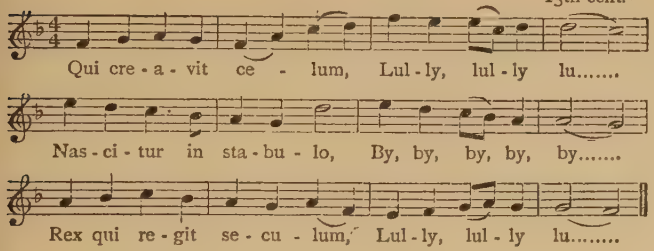
The Mysteries, which were played at Easter, Christmas, and Whitsuntide by choirboys, schoolmen, monks, and minstrels, were drawn both from the Bible and the Apochryphal Gospels, such as the *Pseudo-Evangelium* (or the Fabulous Gospel of Nicodemus), the books of *Mary*, *Protevangelion*, and the *Infancy of Jesus Christ*, books which emphasize the romantic and marvellous character of the Nativity and its surroundings. Carols naturally grew out of the same material, clothing themselves with their legendary and colouring. The Chester Mysteries,[1] divided into twenty-four pageants and acted by the city guilds at Whitsuntide, supposed to have originated with Sir John Arnway, Mayor of the city in 1327, preserve a

Chester Pageants

[1] A thousand days' pardon was granted by Pope John XXII. to those who attended the full cycle of pageants. Their civilizing tendencies were evident as a counteraction to the barbarous sports and military shows of the time.

small number of such pieces, which are still sung in the cathedral church on Christmas Eve:—

15th cent.[1]



THE CAROL OF THE NUNS OF ST. MARY'S, CHESTER.

Qui creavit celum, Lully, lully, lu.
Nascitur in stabulo, By, by, by, by, by,
Rex qui regit seculum, Luily, lully, lu.

Joseph emit panniculum, by, by, etc.
Mater Involuit puerum, lully, etc.
Et ponit in presepio, by, by, etc.

Inter animalia, lully, etc.
Jacent mundi gaudia, by, by, etc.
Dulcis super omnia, lully, etc.

Lactat mater domini, by, by, etc.
Osculatur parvulum, lully, etc.
Et adorat dominum, by, by, etc.

---

[1] Reproduced by permission of Professor J. C. Bridge, Mus. Doc., who has rendered the melody in modern notation from *The Processional of the Nuns of St. Mary's.*

Roga mater filium, lully, etc.
Ut det nobis gaudium, by, by, etc.
In perenni gloria, lully, etc.

In sempiterna secula, by, by, etc.
In eternum et ultra, lully, etc.
Det nobis sua gaudia, by, by, etc.

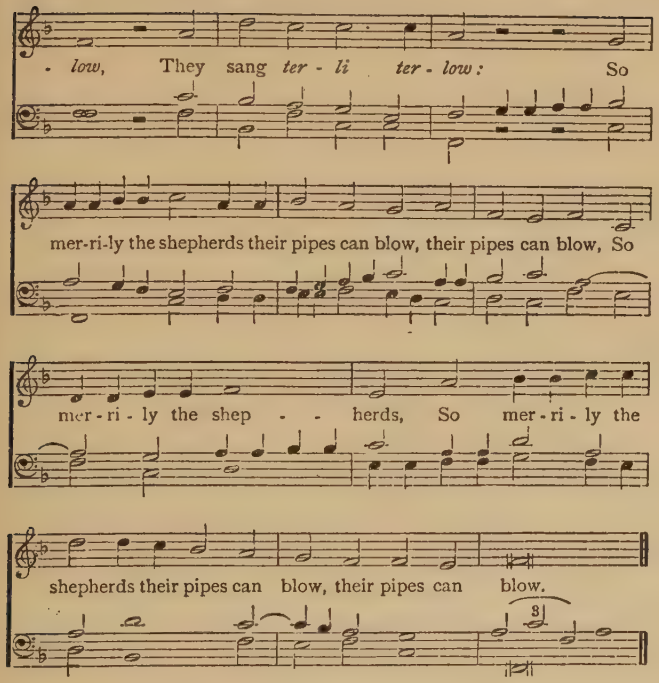
AS I OUT RODE THIS ENDERES NIGHT.[1]
("Taylors' and Shearmens' Pageant.")

Shepherds sing: 1591.

As I out rode this en-deres night Of
three jol-ly shep-herds I saw a sight, And
all a-bout their fold a Star shone bright. They sang *ter-li ter-*

[1] Wright's *Songs and Carols* (1847) gives a copy of the same carol, beginning "This endris night," ascribing it to the fifteenth century.

"Terli terlow!"



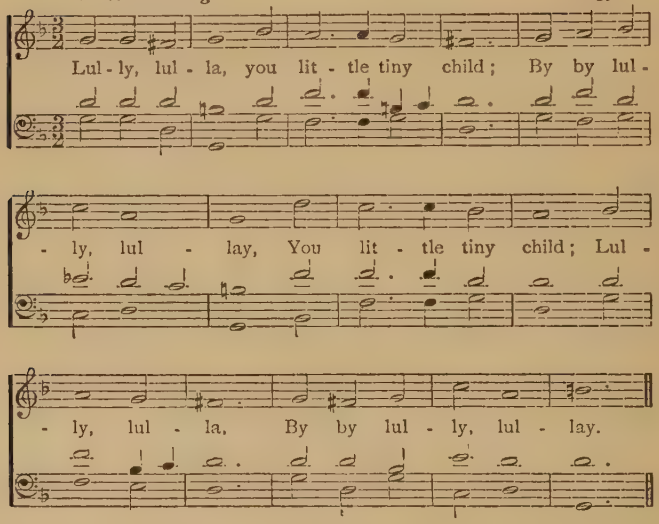
To the same music the shepherds sing—

Down from heaven, from heaven so high,
Of angels there came a great company,
With mirth and joy and great solemnity
They sang *terly terlow*
So merrily the shepherds their pipes can blow.

COVENTRY CAROL.

("Lully, lulla, you little tiny child.")

The Women sing: 1591.



O sisters too, how may we do
For to preserve this day,
This poor youngling for whom we do sing,
By, by, lully lullay.

Herod the king in his raging,
Charged he hath this day,
His men of might in his own sight
All young children to slay.

Henry VIII.

That woe is me, poor child, for thee,
And ever mourn and say,
For thy parting neither say nor sing
By, by, lully lullay.

Towards the end of the century masques and pageants became the most popular diversions of Christmas-time. Henry VIII. especially encouraged such mummeries, of which he was both spectator and performer. His favourite musician, Cornysshe, released from the Fleet prison, where he had temporarily lain, took part in some of these festivities, as is seen from such entries as the following:—"Mr. Cornisse, for playing affore the king upon newyeres day at nyght with the children (of the Chapel Royal), £6 13s. 4d." Some jealousy was caused by Cardinal Wolsey keeping open house at Richmond Manor and entertaining lords and ladies of high degree at Christmas with plays and disguising, while the king kept "still Christmas" with not a tithe of the prelate's display. In 1527, however, the king kept "solemn Christmas at Greenwich," with revels, masks, disguisings, and banquets. On December 30th, and again on the following January 3rd, solemn Justs were holden. At night the king, with fifteen nobles, came to Bridewell, and there put on masking apparel. The party then took barge to Cardinal Wolsey's, where a supper party was in progress. Here the maskers danced with the ladies and remained for a grand banquet which was hastily prepared in their honour. The Cardinal was

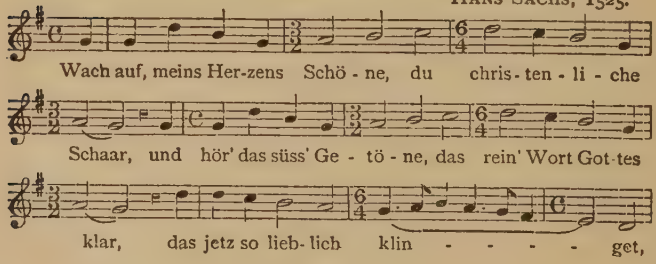
Still Christmas

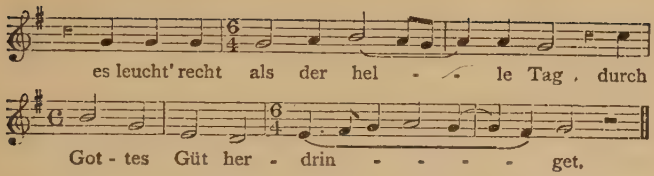
not a little astonished to find he had been entertaining a royal guest.

The working classes, though allowed great liberty at Christmastide, when they might indulge all imaginable gambols in imitation of their betters within the limits of their masters' houses, were expressly forbid such things at any other time of the year. Act 33 Henry VIII. c. 9, reads:—"That no manner of Artificer or Craftsman of any handicraft or occupation, Husbandman, Apprentice, Labourer, Servant at husbandry, Journeyman, or Servant of artificer, Mariners, Fishermen, Watermen, or any Serving-man, shall from the said feast of the Nativity of St. John Baptist, play at the tables, tennis, dice, cards, bowls, clash, coyting, logating, or any other unlawful game out of Christmas, under the pain of xxs to be forfeit for every time; and in Christmas to play at any of the said games in their masters' houses, or in their masters' presence."

EINE SCHÖN' TAGEWEIS VOM WORT GOTTES.

HANS SACHS, 1525.





Music was widely cultivated during the sixteenth century, and Henry VIII. came to the throne a practised amateur, having been educated for the Church. In his many short original compositions, several of which are in modern print, there is a grave and earnest note of melody which betokens a capacity of no ordinary kind. Musicians of considerable genius were gradually rising on every hand. Josquin de Prés, Mouton and Willaert, were rapidly laying the foundations upon which Palestrina, Tallis, and Byrd were soon afterwards to raise such glorious art-structures. Germany, awakening to the reformation of religious life, invented a new type of ecclesiastical song, founded upon her own vigorous folk-music. Luther himself set an example, pressing into service such melodies as were sung by the workers in the fields, by the wayside, or, indeed, anywhere; and, coming from the heart of the people, made a fresh appeal when clothed with words of fire and enthusiasm for the new-found faith. Italy in the height of her splendour, with Da Vinci, Michael Angelo, and Raphael rendering immortal service in the temple of art, drew to her many of the most distinguished musicians of the time, who made Rome, Florence, or Venice their home.

Lutheran Inspiration

But the retrograde tendencies of church music were marked during a part of the century, and ingenuity ran riot. Following in the footsteps of Josquin des Prés, but possessed of but little of his genius, the pontifical composers submitted the music of the Mass to every kind of artificial device and conceit. Popular tunes (sometimes with their *secular* words in the vernacular) were used as *canti fermi* upon which the whole Mass depended. Some wrote canons, others imitated the Troubadour Mass-composers, and employed several sets of words. One Mass of the period has for its tenor part a monotonous iteration and reiteration of the word *Alleluia* from beginning to end. Green ink signified verdure, fields, or grass; red symbolized blood; and all manner of absurdities crept into the mass-books and psalters. Then came Palestrina and changed the whole order of ecclesiastical music. Reverence, inspiration, and a keen perception of the fitness of things, took the place of charlatanism, trickery, and pretentious sciolism. Masses were still constructed upon popular themes, but they were well chosen, and from proper sources. Thus we find the ancient carols and Christmas hymns accepted as suitable groundwork for Nativity masses, motets, or anthems.

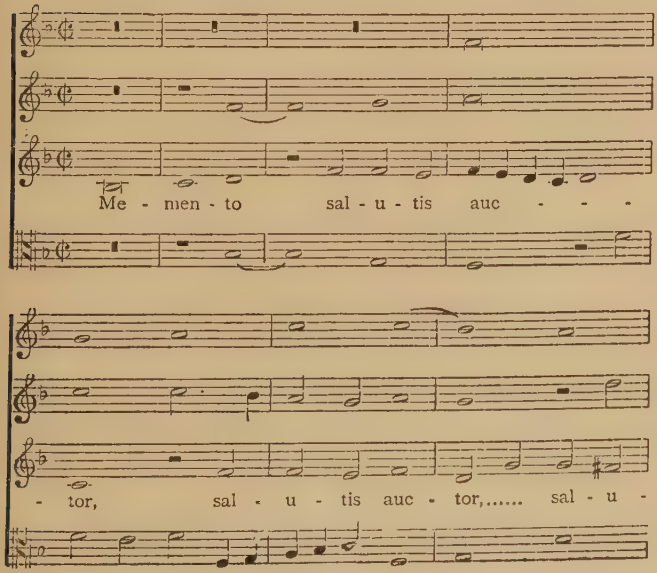
Palestrina

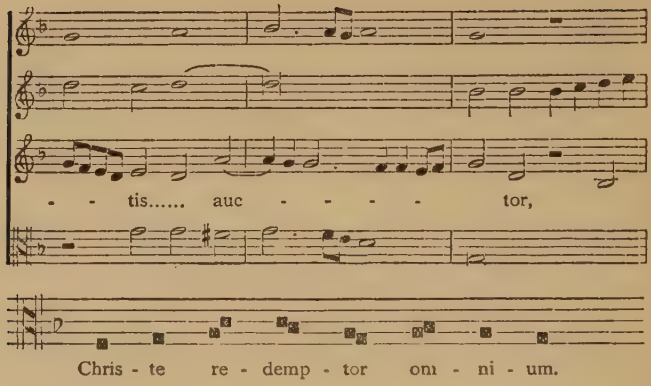
Palestrina's treatment of the old church melodies precludes the idea of a carol, excepting in the broadest sense. For example, in his four-part hymns, *Hymni totius anni* (1589), which are among his simplest settings, the theme is given in long-sustained notes, occasionally ornamented with *rosalia*, while the parts, usually in

imitation, develop themselves in wonderful diatonic embroideries. The general impression is, however, harmonic and never melodic. Most of the hymns are in three divisions, and as a whole suggest the style of the choral-prelude (which Bach afterwards perfected), since the melodic-phrases are treated as *canti fermi* upon which to hang a fine harmonic homily. Our example gives the opening of the second part of *Ex*

IN NATIVITATE ET CIRCUMCISIONE DOMINI.

PALESTRINA.





patre patris unice, founded upon the plainsong *Christe Redemptor omnium.*

Liber Antiphonarius—Solesmis (1897)—gives the melody in conjunction with the following words:—

"Christe Redemptor omnium,
Ex Patre Patris unice,
Solus ante principium
Natus ineffabiliter."

Palestrina also wrote a Mass for eight voices, "Hodie Christus natus est,"[1] and not a few scattered pieces for the festival of Christmas. Contemporary works of a similar class include the following:—"Hodie nobis de Coelo," by Costanzo Porta (*circa* 1550-1601); "Natus

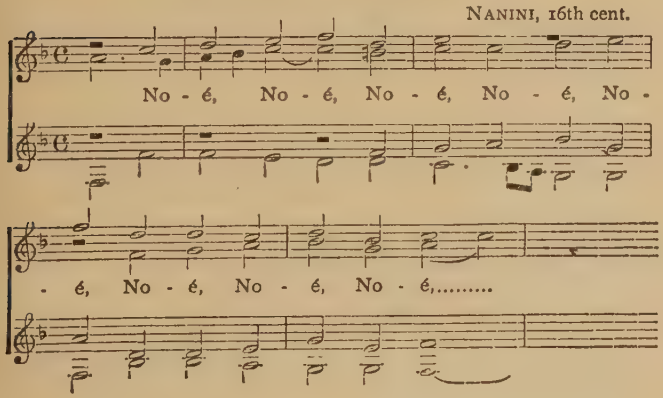
[1] Given in Proske's *Musica Divina*, and in Breitkopf & Härtel's edition of *Palestrina*, vol. xxii., No. 2.

est nobis Deus," by J. Händl or *Gallus* (1550-91); "Hodie Christus," by Marenzio (*circa* 1550-99); and "Hodie nobis coelorum rex," by Nanini (1545-1607). The last-named work is sung annually on Christmas Day morning at the Sistine Chapel, Rome. Nanini (says Rockstro) was one of the best composers of the Roman school. All these works are given in Proske's *Musica Divina*, and are therefore available for study or performance.

Sistine Custom

HODIE CHRISTUS NATUS EST.

NANINI, 16th cent.



England, during the century, rapidly developed the drama, which, passing from the old Mysteries and Moralities, through Interludes, Masques, and Pageants, finally arrived at the full-fledged comedy and tragedy of Shakespeare, Marlow, and Fletcher.

The institution of a Lord of Misrule, which flourished during the sixteenth century, claims passing allusion, since it became part and parcel of Christmastide festivity. With an origin traceable to the Roman Saturnalia, and a career which only terminated with the seventeenth century, this particular form of amusement appealed to all classes, from the king and court to the city guilds and parish rowdies. Edward VI.'s reign was an age of pageantry, with tilts and tournaments of great splendour, which sometimes had a political use, while in the absence or decline of romantic chivalry they served both to gratify the vanity of the nobles and divert the people. The appointment of a Christmas Prince, Lord of Misrule (or Abbot of Unreason, as he was styled in Scotland) took effect in All-Hallow Eve, continuing until the morrow after the Feast of Purification. Chosen to make sport at court or in great houses, or by the Lord Mayor and Sheriffs, each such festal personage laid himself out to astonish and delight the vast number of holiday-makers the season produced. From Philip Stubbs' account of this ceremony it appears that the youth or wild-heads (as he styles them) chose one of their number as a "Captain of Mischief," who, on being crowned, surrounded himself with a mock court of perhaps one hundred other young bloods to wait upon him. They then donned a livery of green or yellow, with ribbons, laces, scarfs, decorating themselves with gold rings and jewellery. They affixed twenty or forty little bells to their hose, tying coloured handker-

An Age of Pageantry

chiefs to neck or shoulders, trophies of pretty Mopsy or bonny Bessie. They further manipulated hobby-horses, dragons, etc., with pipers and drummers "to strike up the devil's daunce." Stubbs continues: "Then march this heathen company towards the church, their pipers piping, their drummers thundering, their stumps dauncing, their bells jingling, their handkerchiefs fluttering about their heads like madmen, their hobby-horses and other monsters skirmishing among the throng, and in this sort they go to the church, though the minister be at prayer or preaching, dauncing and singing like devils incarnate, with such a confused noise that no man can hear his own voice."

The Devil's Daunce

No wonder that the Prince of Christmas perished with the Puritan age! At the Restoration the country knew it no more. Abroad, such ceremonies scarcely took any real hold of the popular imagination. France, it is true, had its "Regiment de la Calotte," which, it is said, was the terror of the sinners of the day and the blockheads of all times. There was also a "Republic of Baboonery" which had a brief vogue in Poland. Their history, however, is of less importance to our story, so we pass it by.

CHAPTER VII.

DECLINE OF CAROLRY.

Drama — Marbeck — Byrd — Folk-song — *Nuove Musiche* — Oratorio — *Singspiele* — Handel — Bach — End of the carol period.

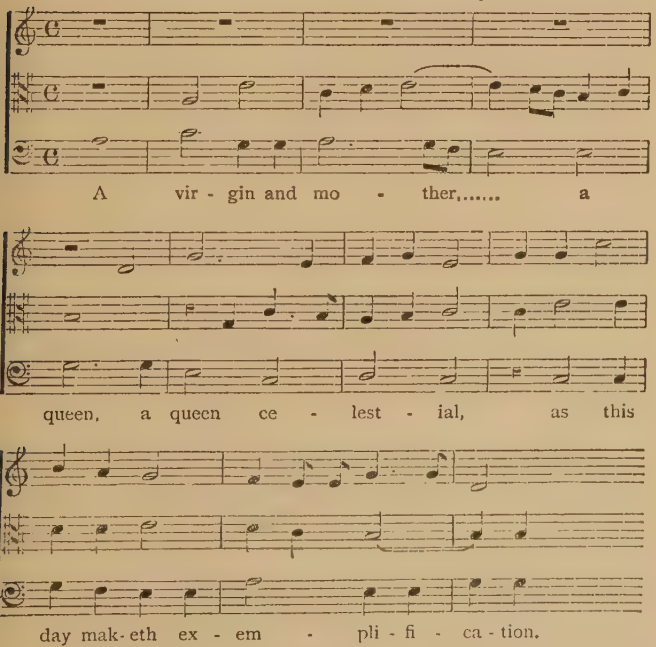
THE play-houses before 1576, when Blackfriars Theatre was built, found a home in the court, universities, and Inns of Court, just as formerly they had monopolized churches and schools. Drama was in the very air. Frobisher, Drake, and Hakluyt alone would have sufficed to stimulate the imagination of any age. Elizabeth encouraged every form of display, herself setting the pattern in the royal progresses, which were living pageants. A new form of carol grew up from these great days. Large with the impress of spacious thought, and thoroughly worthy of their splendid surroundings, came the full-throated anthems of Marbeck, Du Caurroy, Byrd, and Sweelinck. Such pieces were the natural outcome of ecclesiastical music, cultivated in an age that could boast of Palestrina and Tallis. The importance of the native pieces has been overlooked, though our historians have not failed to draw attention to them. A writer in Grove's *Dictionary of Music and Musicians* (new edition, vol. iii. p. 386), for example, makes this egregious statement:—

"We have no English Noëls like those of Eustache du Caurroy;" adding that "possibly the influence of national feeling may have been strong enough in early times to exclude the refinements of art from a festival, the joys of which were supposed to be as freely open to the

Our Carolry decried

A VIRGIN AND MOTHER.

JOHN MARBECK.



NOËL.

EUSTACHE DU CAURROY.

No - el,..... No - el, No - el, No - el, No - el,.....

.... No - el, No - el, No - el, No - el, No - - -

- el, No - el, No - el, No - el.

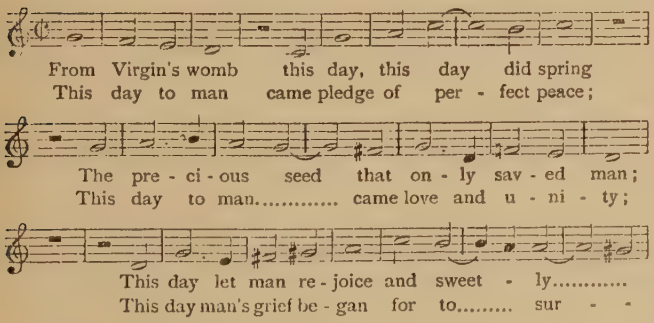
most unlettered peasant as to his sovereign. But be that as it may, the fact remains that the old verses and melodies have been perpetuated among us, for the most part, by the process of tradition alone, without any artistic adornment whatever." To this it must be objected that Marbeck's carol equals anything by Du Caurroy; while Byrd, as exalted a writer as Palestrina himself, far excels the French composer, his fame as a carol-writer being obscured by his rank in other and higher branches of art—the Mass, Madrigal, and Virginal music.

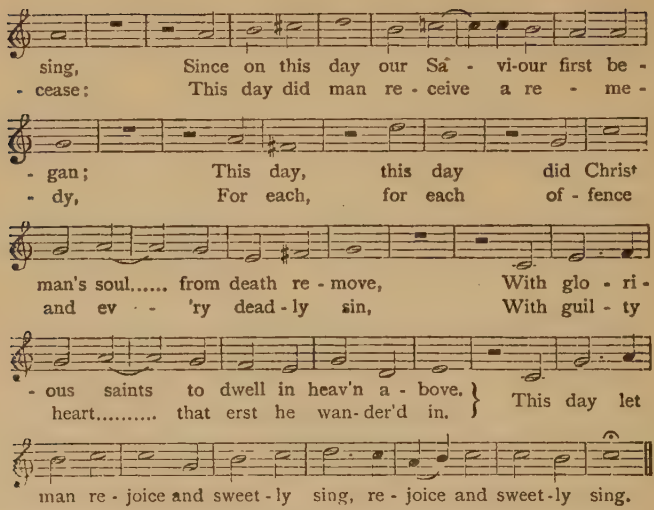
Rather than omit all quotation of this beautiful five-part piece the melody is given. That it survives such a test is eloquent proof of its intrinsic worth, since each part is of equal importance. Few contrapuntal pieces of the century could be treated thus with impunity.

A CAROWLE FOR CHRISTMAS DAY.

("From Virgin's womb.")

WILLIAM BYRD.





The carol is drawn from Byrd's *Songs of Sundry Natures* (1598), a work which is now reprinted.[1]

The minstrelsy which traversed Europe in more or less respectable guise, under definite control and executed by practised voices and skilful hands, found its counterpart in the folk-song of the common people, a heritage and transitory product of all times and lands. Green woods and dewy lawns fresh with the breath of May morns, smiling villages with their cattle drowsing it hard by fountains of cool waters, milking-time and

[1] By Joseph Williams. Another piece, "My sweet little baby, what meanest thou to cry?" also by Byrd, has now happily emerged from the *Psalms, Sonnets*, etc. (1588).

its busy hum of youth and pleasing toil, the village green with its frolicsome gathering of lads and lasses casting their caps and cares away—all such things as are filled with melody, rhythm, movement, and joy found an echo in the songs of the people, whose carol was whole-hearted, lightsome, and gay, and brought with it some of the world's sunshine, whether we feel it or no. But, alas! much of their merriment has faded away, is lost for ever, since pen or print was the last thing thought of by village singer and audience. Then much that remains is gross, unpolished, and not too well indited. Let us be thankful for such scraps as reach us from times when the temperance reformer had not yet stolen the people's ale, when dancing was a popular expression of mirth, and when song was the natural language of man, woman, or child!

Remnants of Former Joys

"Come Robin, Ralph, and little Harry,
And merry Thomas to our green;
Where we shall meet with Bridget and Sary,
And the finest girls that e'er were seen.
Then hey for Christmas once a year,
When we have cakes, with ale and beer,
For at Christmas every day
Young men and maids may dance away."

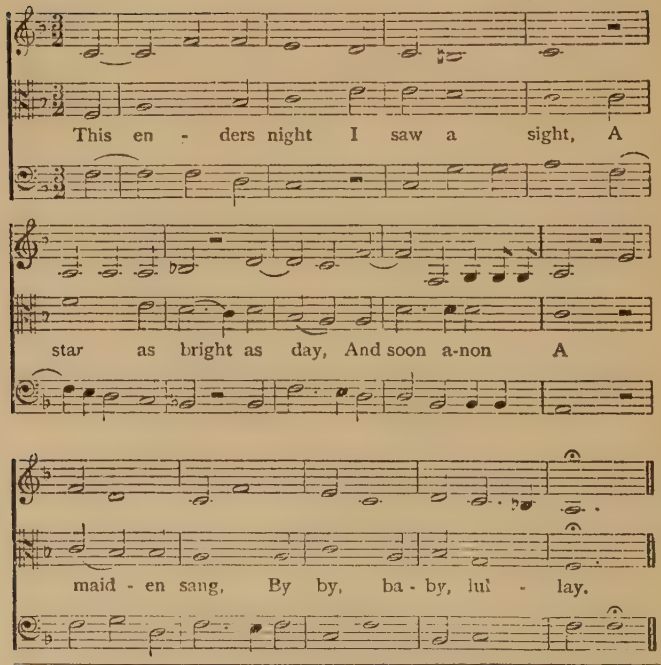
This fragment occurs anonymously in a sixteenth-century MS. in the British Museum. There are several carols with a similar opening verse. Ritson (in his Dissertation in *Ancient Songs*) quotes a fourteenth century stanza:—

Story of the Carol

This ender nithgt,
I saug ha sithgt,
  Ha may ha credill kepe;
Hande ever schuy sang,
Ande sayde in mang,
  Lullay my child and slepe.

THYS ENDERS NYZTG.[1]

Early 16th cent.

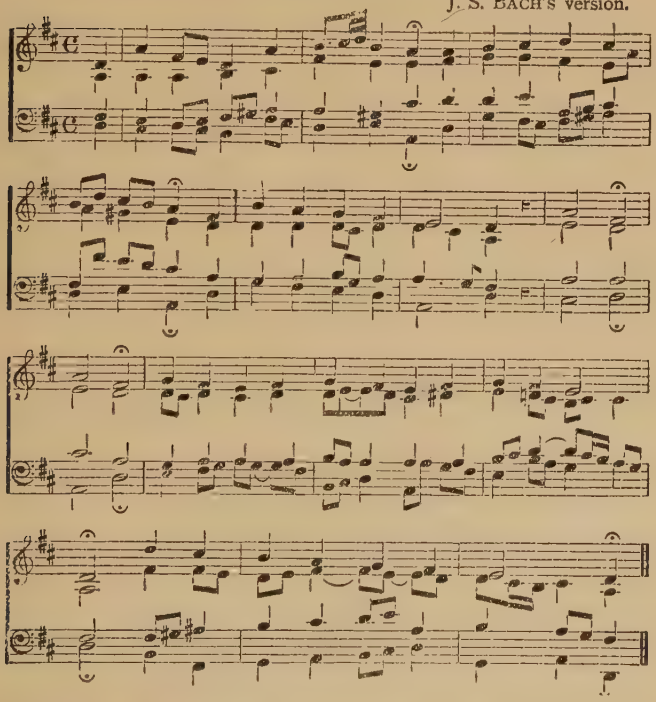


[1] Royal App. 58, fol. 52*b*, British Museum.

Bach

WIE SCHON LEUCHTET DER MORGENSTERN.[1]

J. S. BACH'S version.

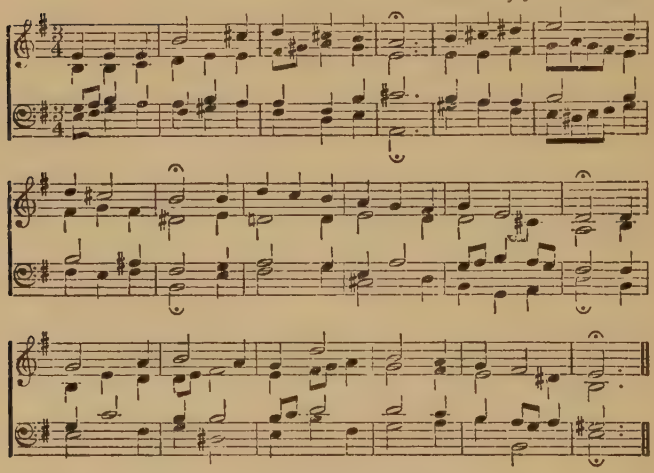


[1] The harmonies are Bach's from the 371 *vierstimmige Choralgesänge* (No. 86). Several versions of the melody are in use, since it appeared in Nicolai's *Freudenspiegel* (1599). Bach's Choral-prelude on this theme (*Organ Works*, vol. 15, p. 910; Augener) is one of the most beautiful things of organ literature. There is also a Cantata based upon the same chorale.

ERSCHIENEN IST DER HERRLICHE TAG.[1]

("The glorious day has dawned.")

Harmonised by J. S. BACH.



The dawn of the seventeenth century was also the morning of a new period in music. Old things had passed away, and the fetters forged through a span of five centuries were cast contemptuously aside, counterpoint being thrust back into the crucible, whence it was to emerge purer and more durable for the alchemy of Bach. When Monteverde's works led to the opening of the first opera-house (Venice, 1637) the whole outlook of music

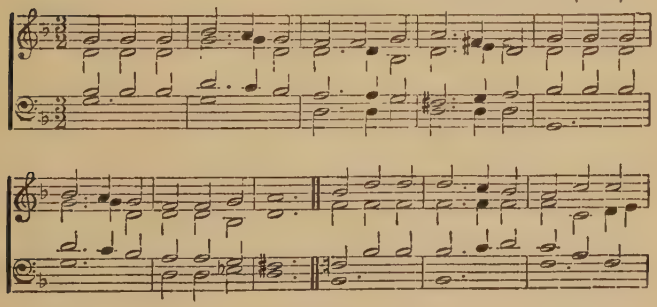
First Opera-house

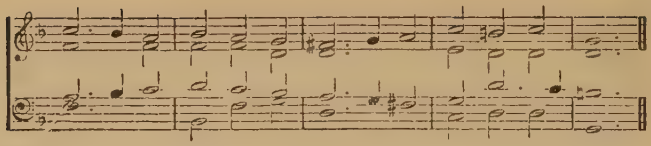
[1] Amongst the smaller Choral-preludes of Bach (vol. xvii., p. 1,038; Augener) is a canon upon this theme.

had radically changed. The tonal system had been reconstituted and the forces of invention were let loose, so that opera, oratorio, and the first instrumental forms took shape and grew rapidly with the times. Important as were these events, they left the carol much as they found it. It had attained its zenith in the days of Du Caurroy and Byrd, and our chronicle will show no further progress in real development, though interesting and varied phases of its less important issues may be noted. At the time of which we are writing Ravenscroft, unconcerned with the discoveries of the Florentine renascence, was preparing to print a memorable collection of songs, most of which were old when the collector was born. From these we select a popular carol which has been sung in the lanes of Cornwall within living memory. Mr. Thomas Hardy gives an interesting variant of the same piece in *Under the Greenwood Tree*:—

REMEMBER, O THOU MAN.

From *Melismata* (1611).

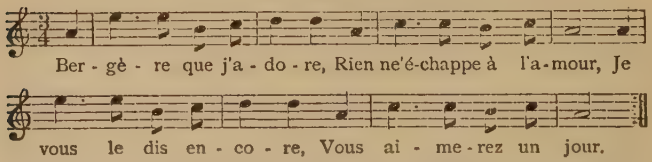




"Remember, O thou man,
O thou man, O thou man;
Remember, O thou man,
Thy time is spent.
Remember, O thou man,
How thou camest to me then,
And I did what I can,
Therefore repent."

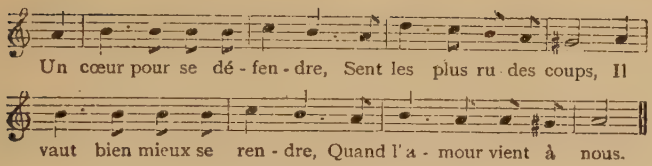
The organists and composers for the organ, at this time the leading musicians of the day, did much to forward the development of an instrumental style. A first step in this direction was the construction of short preludes, using the Church tones, Latin or Lutheran chorales, as *canti fermi*, or themes for contrapuntal treatment. Some of the old carols were so employed long before Bach took up the form and carried it to such perfection under the title of Choral-prelude.[1]

Air—*Chantons, je vous en prie* (17th cent.).



[1] This same carol has been treated by Le Begue (1676) as an organ-prelude; see Ritter's *Geschichte des Orgelspiels*, p. 83.

"Chantons, je vous en prie!"

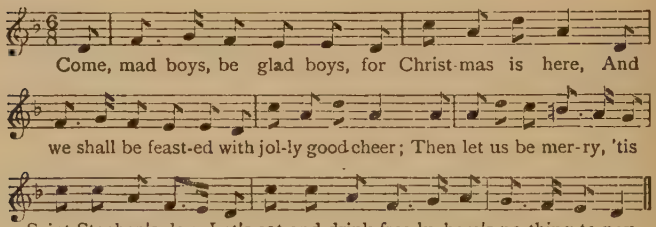


"Voulez-vous plaire aux dames?
Blande loquimini;
Ne leur faites nuls blâmes,
Sed Adulamini;
Pour réjouir leurs âmes,
Chantez laetamini;
Puis pour guérir leur flâmes,
Tôt Decampomini."

Alluding to the pastimes of Christmas, a seventeenth-century writer speaks of its carols, wassail-bowls, "dancing of Sellenger's Round in moonshine nights about may-poles," shoeing the mare, hoodman blind, hot cockles, and the choosing of king and queen upon Twelfth Night. Another mentions wakes, moriscoes, and Whitsun-ales as the only amusements of the country. Certain it is that carols were everywhere chanted, and numerous attempts were made to stem or turn the tide of their popular use into other channels. As the ominous year of the Commonwealth drew nearer there appeared a book of "*Psalmes or Songs of Sion*, turned into the language and set to the tunes of a strange land by William Slayter, intended for Christmas Carols, and fitted to divers of the most noted and common but solemne tunes, everywhere in this land familiarly used

Ghostly Carols

and knowne." The airs for which these were intended do not appear, nor were they carols at all, but simply a selection of popular tunes. Of the same year is a book of "Good and true, fresh and new Christmas Carols," which includes the Carol for St. Stephen's Day, given below:—



My master bids welcome, and so doth my dame,
And 'tis yonder smoking dish doth me inflame;
Anon I'll be with you, thou you me outface,
For now I do tell you I have time and place.

I'll troll the bowl to you, then let it go round,
My heels are so light they can stand on no ground;
My tongue it doth chatter, and goes pitter patter,
Here's good beer and strong beer, for I will not flatter.

And now for remembrance of blessed St. Stephen,
Let's joy at morning, at noon, and at even;
Then leave off your mincing and fall to mince-pies,
I pray take my counsel, be ruled by the wise.

The air is much older than the words, and seems to have been alluded to by Shakespeare, since Ophelia sings a stave:

"For bonny sweet Robin is all my joy."

"Let the bells now ring!"

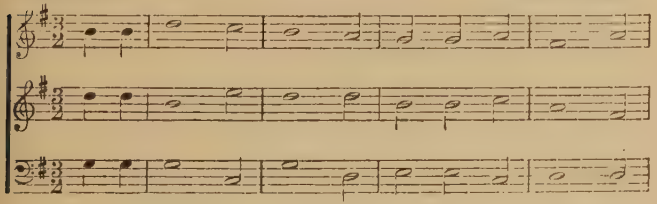
Under the title "Robin," this air is given in the *Fitzwilliam Virginal Book* (Nos. 15 and 128) and in other sixteenth-century collections.

Carols to Old Rowley

A proposal for the manufacture of carols which the people might sing at Christmas, in celebration of the deeds of Oliver Cromwell, was solemnly made before Parliament, but met with the fate it deserved. The only songs which became current either ridiculed or abused the Protector. Fugitive pieces in praise of Christmas and its ceremonies were common enough during these barren times, and are found in rare collections which the Cavaliers are known to have carried with them into temporary exile. Here is a specimen, set for three voices by Dr. Benjamin Rogers,[1] whose "Te Deum Patrem colimus" (or grace after meat) is so well known:—

THE JOLLY VICAR.

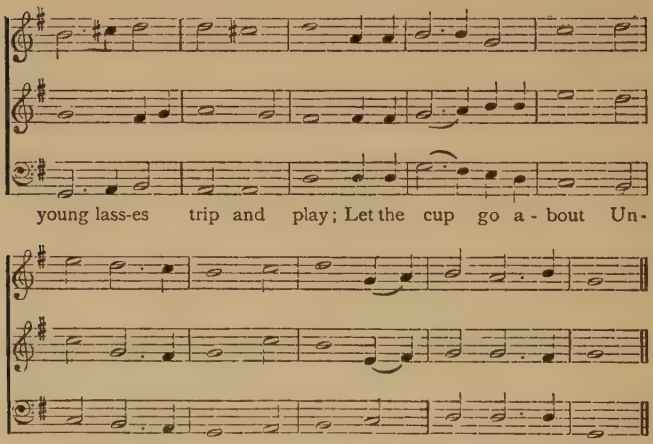
FLETCHER.[1] DR. ROGERS.



Let the bells now ring, And let the boys sing, The

[1] From *The Musical Companion*, p. 170 (1673). Words alone appear in *Musarum Deliciæ* (1656).

Story of the Carol



Let the pig turn round,
Hey, merrily hey,
And then the fat goose shall swim;
For merrily, merrily, merrily, hey,
Our vicar this day shall be trim.

The stew'd cock shall crow,
Cock-a-doodle-do,
A loud cock a doodle shall crow;
The duck and the drake
Shall swim in the lake
Of onions and claret below.

We'll labour and toil
To fertile the soil,
And tithes shall come thicker and thicker;
We'll fall to the plow
And get children enough,
And thou shalt be learned, O Vicar.

"Singspiele"

The early performances of Oratorio clearly exhibited its origin. Born of a dramatic impulse, all the surroundings of Opera were present, with full scenery and costumes. As the practice increased a "narrator" was gradually introduced, and (Germany setting the example) the pictorial setting was quietly reduced to vanishing point. *Singspiele*, the direct continuation of Miracle-plays and Mysteries, still remained in favour, until Keiser, of Leipsic, and others labouring in the same field proved the great superiority of oratorio proper. Bach's giant labours, which raised the whole art of music to its highest expression, do not directly concern our subject, though many small Christmas pieces of great beauty and the large oratorio in three parts, for Christmas and the two following days, bear upon the event which brought forth all carolry. But the Carol, not unlike the Sonnet, seems to require a peculiar oneness of idea expressed in a simple line of melodious thought to fulfil the concept which has been wrought by immemorial centuries of practice. Bach's nervous, many-coloured harmonic texture, inseparable from the melodic context, is opposed by its very development to such simplicity of thought. Handel's music, clear and inspired as to melodic fitness, has nevertheless a large degree of Italian breadth and vocal display which no less precludes the idea which underlies true carolry. Only a rustical age could produce such things without affectation; and if we have admitted Marbeck and Byrd to the chosen, it is because their work, like Du Caurroy's, is naif

Bach and Handel

and unpremeditated, born of the heart, and its realization of the simple story almost from the shepherds' point of view. No theatres or crowded halls hung breathless

"IN EXCELSIS GLORIA."

on the spell of such music. The most that theatrical feeling could do came from the church or the court. Bach's music, among the most sincere ever penned, nevertheless is conceived upon too complicated a plan to fall within any such category. Handel, a man of reverence and deep feeling, plans his canvas on an enormous scale. The *Gloria in Excelsis Deo* seems to people the sky with celestial songs, which obliterate the humble hymn of the shepherds, the pastoral music in the *Messiah* notwithstanding. Poetical analogy is evident in Milton's fine hymn on the Nativity Morn, an inspiration of the heavenly muse as dazzling as was the vision of the angelic host to the shepherds abiding in the fields. For the same general reasons we may lightly pass by the anthems which the custom of celebrating particular events in music (popular enough after the Restoration) seems to have inspired. Some of these pieces are in high favour in our churches at Christmas time. Amongst the earliest are Dr. Bull's "O Lord my God I will exalt Thee," and Gibbons' "Behold I bring you glad tidings" and "See, see the Word is incarnate." Then there is an important setting for bass solo, trio, and chorus of "Behold I bring you glad tidings" by Henry Purcell, and another (of the same words) by Greene, whose "Arise, shine O Zion" is a good example of similar church music.

Milton's Hymn

In such pieces as Herrick or Lawes puts forth there is an intimacy with the spirit of the Carol which forbids us to see in them conscious imitations of older poetry or

music. Yet even these are scarcely carols. It is to the anonymous productions of the people, to the folk-song of the time, that we must look for the best material in this kind. It is probable that folk-song at all times has included songs that do not necessarily have a country origin. Tradespeople and apprentices had their songs, and many of these have unquestionably entered into the general sum of melody which is credited to the anonymous musicians of the people. Nor is folk-music necessarily ancient. If it has ceased now, certainly its process continued until music was found ready-made for the million. People made music when their own efforts were forced into requisition. We need not stay to enumerate the things which militated against its creation. Printing doubtless was one cause; the growth of cities in which industrial occupations left little or no time for individual pursuits may be also reckoned with; and to these it is obvious we must add the provision of cheap, trashy wares, the very waste of ballad-makers in their worst vein, sung and whistled throughout the land. The muse which one fondly imagines every tenth man or woman might have wooed in favouring circumstances would become hesitant, vicarious, and finally dumb before such misfortune.

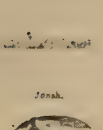
Folk-music

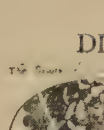
No further need we seek to trace the history of the Carol. Large numbers are of late origin. Some few of these will be found in our pages; but the form is old and cannot be revived. Modern pieces of the kind there are, but they resemble the new wine in old bottles.

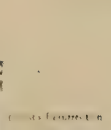
DIVINE MIRTH.

The Offering of the wise Men.

Jonah.





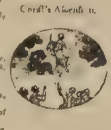


Christ going into

Christ's Nativity.

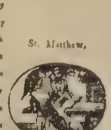
Christ riding to Jerusalem.

St. Matthew.



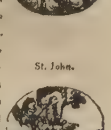
Peter.

St. John.



Christ crowned with Thorns.

Death of a Good Man.



CAROL. I.

GOD rest you merry gentlemen,
Let nothing you dismay,
Remember Christ our Saviour
Was born on Christmas Day,
To save poor souls from hell ever
Which had long time gone astray,
And to tidings of comfort and joy.

From God that is our Father,
The blessed Angels came,
Unto some certain Shepherds,
With tidings of the same
How that there was a babe born
For God so loved the world,
And this is tidings of comfort and joy.

Go, fear not, said Gabriel Angel,
Let nothing you affright,
For there is born in Bethlehem,
Of a pure virgin bright,
One able to make all rich,
And throw down hellish spite,
And is of tidings of comfort and joy.

The Shepherds at these tidings,
Rejoiced much in mind,
And left their flocks a feeding,
In tempest storms of wind,
Quickly they came to Bethlehem,
For son of God was kind
and of tidings of comfort and joy.

Now when these were arrived
Where our Lord was in a manger,
Above them there did stand
With tidings joy and gladness,
The Shepherds were begad'd,
To see the Babe of Israel,
Before his mother mild.

Behold each Mother's Child,
And is of tidings of comfort and joy.

Now to the Lord sing praises,
All you within this place,
Like as true loving Brethren,
Each other to embrace,
For the merry time of Christmas,
Is drawing on a pace
And is of tidings of comfort and joy

God bless the ruler of this House,
And send him long to reign,
And many a merry Christmas
May live to see again,
Among your friends and kindred,
That love him for and sore,
And God send you a happy new Year.

CAROL. II.

THE Moon shines bright,
And the stars give a light,
And a little before noon Day,
And bids us awake and pray
Awake, awake, good people all,
Awake and you shall hear,
Joy Lord, our Lord dy'd on the cross,
For to whom he lov'd so dear,
O Sun, oh! fair Jerusalem,
When shall I come to thee?
When all my grief is at an end,
The joys shall my may see.

The fields are green as green can be,
When from his glorious seat,
Our Lord our God he wave'd us,
With his heaven, good and sweet,
And for the tidings of our souls,
Christ died on the Cross,
We are shall do for Jesus Christ,
As he has done for us,
The life of Man is but a span,
And cut down as his flower,
We are certainly dying to morrow,
We are dead as in an hour,
O reach and your Cross Man,
To white that you are born
Here the sweet love your Saviour
When your Couple for the Boy,
Today you may be alive dear Man,
With many a thousand pound,
To-morrow you may be dead Man,
And your Corpse lie cold on ground,
With a turf at your head dear Man,
And another at your feet,
Your good deeds and your bad ones,
Then will appear to men,
My long is done, & I shall be gone,
I can stay no longer here,
God bless you all, both great & small,
And commend you unto the year

CAROL. III.

THE Lord gave you our Mary had,
Let nothing you dismay,
For God hath chosen three Kings,
Of Christmas Day,
To see our Saviour born,
To make the Lamb to go
To make the Lame to go
Good Man, and blessed may be he,
Both Father, Son, and Holy Ghost,
And Christ to Eternity.

The next good Joy our Mary had,
It was the Joy of Joys,
To see her own Son Jesus
To make the Blind to see
To make the Blind to see
Good Man, and blessed may be he,
Both Father, Son, and Holy Ghost,
And Christ to Eternity.

The next good Joy our Mary had
It was the Joy of Joys,
To see her own Son Jesus
To raise the Dead to life,
To raise the Dead to life,
Good Man, and blessed may be he,
Both Father, Son and Holy Ghost,
And Christ to Eternity.

The next good Joy our Mary had,
I was the Joy of Joys,

To see her own Son Jesus
To wear the Crown
Good Man, and blessed may be he,
Both Father, Son, and Holy Ghost,
And Christ to Eternity.

The next good Joy our Mary had,
It was the Joy of Joys,
To see her own Son Jesus,
To wear the Crown of Heaven,
To wear the Crown of Heaven,
Good Man, and blessed may be he,
Both Father, Son, and Holy Ghost
And Christ to Eternity.

CAROL. IV.

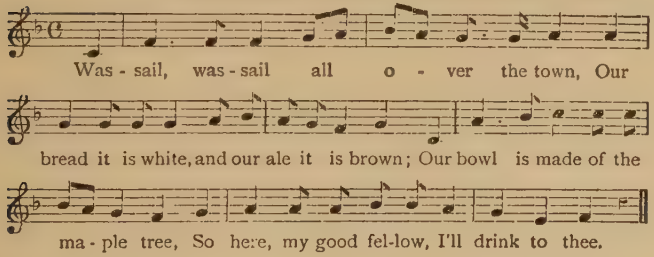
When Joseph was an old man,
and an old man was he,
And he married Mary, Queen of Galilee,
When Joseph he had his cotton Mary
got,
But Mary proved big with child, by
whom Joseph knew not.
As Joseph walked he and through
the garden gay,
Where the cherries they grew upon
every tree.
Then Joseph with words
Mary, with words
Gather me some cherries for I am
with child.
Then Joseph with words
Mary, with words
Let your cherries, who
was with child.
As Jesus also his word
Go to cherry Mary and it shall bow
down,
And the highest branch shall bow
down to Mary's knee,
And the full garber cherries by each
two and three,
Then Joseph was a walking, he heard
an angel say,
Thou shalt not be born our heavenly
King,
He shall be clothed in purple
and in pall,
But all in linen as were babies all,
He never did repine when were and
cold
But with spring water with which we
were christened
He shall neither be rocked in liver
nor gold,
But in a wooden cradle, that rocks on
the mould,
Then Mary took her young son and
set him on her knee,
Come tell me my dear child, how this
world shall be,
This world shall be like the flower
in the fields,
For the sun and the moon do I love
down at day set.

Printed by J. and C. Evans, Long-lane, London.

Wassail

"None but an empiric would venture to make a set to order," said Messrs. Neale and Helmore in 1853; let us go further and declare with another half-century's assurance that none but a genius can create a single example which deserves to be called a carol. Nor is there any danger of the statement being put to the test, for our men of genius have other songs to sing.

From Chappell's *Ancient English Melodies* (1838).[1]



The wassailing bowl, with a toast within,
Come, fill it up unto the brim;
Come fill it up that we may all see;
With the wassailing bowl I'll drink to thee.

Come, butler, come bring us a bowl of your best,
And we hope your soul in heaven shall rest;
But if you do bring us a bowl of your small,
Then down shall go butler and bowl and all.

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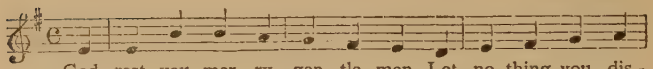
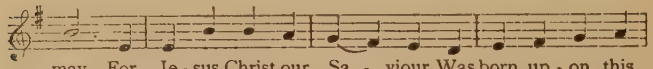
[1] See also Hone's *Every Day Book*, ii. 14.

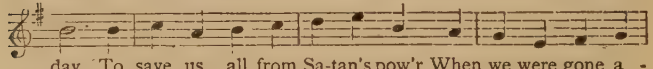
Story of the Carol

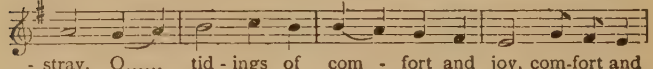
GOD REST YOU MERRY, GENTLEMEN!

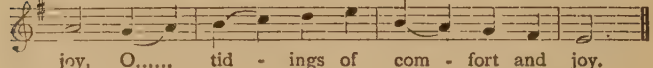
16th cent.



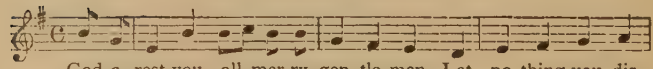


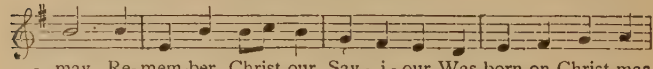


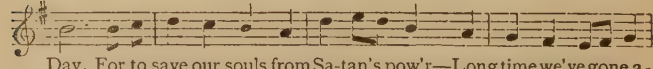


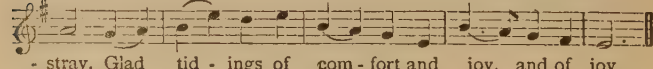


[A YORKSHIRE VERSION.]



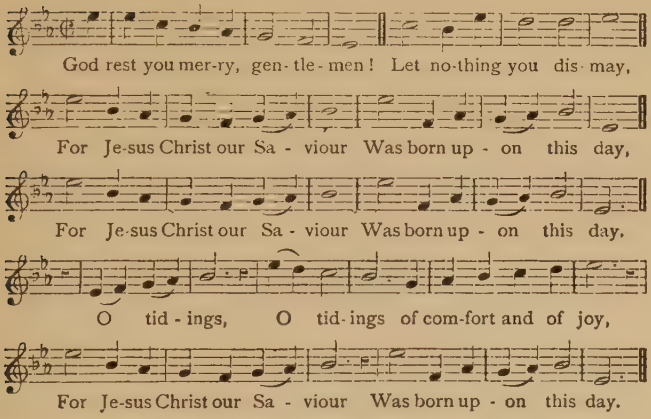






"God rest you merry!"

[Traditional Melody from Sandys.]



CHAPTER VIII.

DANCING A COMMON STARTING-POINT.

The Carol and secular influences—Yule—Gleemen—France—Germany—Dance tunes—The poets and carolling—Various examples—The Christmas Mummers' carol.

Secular Starting-point

THE homely lays of the rustics, aiming as they do at a simple description from a shepherd's point of view, have little in common with the heavenly music of those choirs which first sang our Saviour's birth. Milton, Dunbar, Spenser have caught at the celestial anthem, but such poetical outbursts are exceptional. In the vast bulk of Carolry, it matters not of what country, English, French (with its numerous *patois*), German, Italian, and Spanish, a large part of such pieces originated with and belong to the people. They are a sort of Folk-song, a part of Minstrelsy, as distinguished from the music of the Church. Hence it is that a secular starting-point must be found, distinct from, and even alien to, the art of the monasteries.

Yule (*Hiaul* or *Houl*, "the sun"-Bass-Britagne and Cornwall), one of the principal feasts among Northern nations, identical with Christmas, though it had its songs and festal music, survives only in name; and in a few Druidical customs, such as the mistletoe decora-

tions, the yule-log (or clog) stored from the previous year, and lighted to scare away evil spirits. Such things do not help us, and we quickly pass them by. Whatever music the old Druidical bards had, we may

THE NOVENA OF THE CHRISTMAS PIPERS.

suppose, was finally lost in the superior art which came with the Scalds. Anglo-Saxon gleemen shared the same fate as their Celtic predecessors, and probably

for the same reason—namely, their dependence upon memory and tradition and total ignorance of Notation, which was the outcome of the highest civilization. Polydore Vergil, writing of the twelfth century, tells us that the English celebrated the festival of Christmas with plays, masques, and magnificent spectacles. They had games of dice, and joined in dances. The Lord of Misrule, or Christmas Prince, is also mentioned. Such celebrations at so early a period, says our authority, were peculiar to this country. Gleemen (*mimi*, or minstrels) sang, danced, and tumbled, as we are informed by Edgar's oration to St. Dunstan, forbidding priests to emulate these arts. How far these things were carried is seen in an illuminated MS. of the tenth century, where a company of gleemen making music and juggling with knives and balls represent "the four persons who composed psalms."

Origin of Carolry

If there is no difficulty in pointing to more fruitful sources of inquiry, it must be admitted that we can bring no early proof that carols originated with the people. But it may be said that if the analogy of later times is acceptable, then, when the carol became popular as an institution, the people's music would be used for sacred or secular words indiscriminately. Thus, given a common starting point, the two classes of music would join in celebrating the event of the Nativity. Dancing was, of course, the central influence of secular music, though, as has already been shown, the latter had an ancient and honoured place with the Greeks, in celebrating

triumphs and contests which had no bearing upon religious matters. Unfortunately, secular music, with the exception of some Greek hymns to Calliope, Helios, and Nemesis and the like, does not exist in any manuscript or book in Europe, until we come to the tenth century, by which time carols had certainly been in use for perhaps seven centuries. This does not preclude the probability of dance music in one form or another, and pastoral song of a rude description being in popular use during the whole of that period.[1] The carol, which stands as a landmark in this barren tract of history, has already been quoted (see page 29). From that time forward, the Normans and the Troubadours gradually furnish us with definite material for a chain of evidence which establishes the fact of a real secular inheritance of minstrelsy and music. The Mysteries (Passion-plays) of the eighth century were founded directly upon secular performances which minstrels and mountebanks indulged at the fairs. Here music doubtless shared largely in the rude exhibitions of the booths and market-places. Sir John Stainer was satisfied in tracing the origin of the carol to this precise period. "There can be no doubt whatever," says he, "that the singing of carols grew out of the mediæval mysteries, and the habit of the priests of placing a crib containing either a living baby or a bambino[2] in the chancels of churches, and in other ways trying to teach rustics by means of pictorial representations."

The Bambino

[1] The Romans had religious dances.

[2] See Appendix B, p. 219.

Barnaby Googe, in his translation of Naogeorgus, writes:—

"Three masses every priest doth sing upon that solemne day,
With offrings unto every one, that so the more may play.
This done a wodden childe in clowtes is on the altar set,
About the which both boyes and gyrles do daunce and trymly jet;
And carols sing in prayse of Christ, and, for to helpe them heare,
The organs aunswer every verse with sweete and solemne cheare.
The priestes do rore aloude; and round about their parentses stande
To see the sport, and with their voyce do helpe them and their hande.'

France is particularly rich in carols, and though the oldest scarcely touch these early times, French writers fix upon the ninth century as that in which they actually came into existence.[1] Abbé Lebeuf states that "l'usage des cantiques vulgaires qui se chantent en bein des provinces la nuit de Nöel dans les églises, et qui, pour cette raison, en ont eu le nom de Nöels, prit son origine environ dans le temps où le peuple cessa d'entendre le latin (ixe siècle). Lambert, prieur de Saint-Vaast d'Arras, dont les poésies latines ont été écrites en 1194, assure que cet usage était particulier aux Français."

We shall not, however, admit that France more than any other country can justly claim to have invented this type of song which spread throughout Europe. Germany traces her carols to the mediæval Ring Dances which, like all old dances, were accompanied by singing. The Minnesingers and Troubadours, with whom they were

Ring Dances

[1] In 858, Gautier, Bishop of Orleans, condemned rustical songs and female dances in the Presbytery feasts. About the same period Pope Eugenius II. prohibited dancing and secular songs.

contemporary, developed song as a vehicle for the expression of emotion apart from religion. Our examples show that Spain, Russia, and Poland employed veritable dances for carols of the Nativity. In England, too, as late as the eighteenth century, we discover dance tunes being employed for the same purpose. But it is one thing to have made such pieces directly in a dance form, and another merely to have adapted sacred words to existing secular music.

Whatever was the practice of the ancients, it is known that secular music of the twelfth century excelled that which was sacred. Coussemaker quotes an *air de danse* of this period which was sung to Latin words.[1] From that time onwards, a chain of secular compositions can be easily adduced which carries us through the epoch of the Cuckoo Song (thirteenth century) and the succeeding ages which bequeathed the curious manuscript quoted on page 56, until we touch surer ground in Tudor times.

Ritson's MS.

Exact classification of secular carolry fails. There is no accurate demarcation possible. The perfect (or triple) time of ecclesiastical music readily lent itself to light tripping rhythms, when a little additional movement was imparted; the jolly songs of the people as readily grew to grave and earnest expression when slowly uttered in the dim aisles of the vaulted church.[2]

[1] See *Story of Minstrelsy*, p. 254.

[2] Dancing was popular in churches and cemeteries in the year 1212 and onwards.

Story of the Carol

An old writer has well said:—*Galli cantant, Angli iubilant, Hispani plangunt, Germani ululant, Itali caprizant*—the French sing or pipe, the English carol, the Spaniards wail, the Germans howl, and the Italians caper it. But underlying all this piping, carolling, wailing, and howling was the capering or dancing which every country in the world practised either in conjunction with, or apart from religious ceremonial. The poets have in some sort expressed the secular influence of the carol, as is seen from the extracts which follow:—

> After mete, as ryght was, the menstrales geode about,
> And Knytes and sweynes in carole grete route.
> —ROBERT OF GLOUCESTER, thirteenth century.

> These folke of which I tell you so
> Upon a karole wentirn tho,
> A ladie karoled 'hem, that hight
> Gladnesse the blissful and the light.
> Well could she sing and lustily,
> None half so well and semely—
> And coulthe enough for soche doing
> As longith unto karolling
> There mightest thou karollis sene
> And folke daunce and merry ben
> Ne code I never thennis go
> Whiles that I saw 'hem dancing so.
> —"Romaunt of the Rose"—CHAUCER, fourteenth century.

> But most of all, the damzels doe delight,
> When they their tymbrels smyte,
> And thereupon do daunce and carrol sweet
> That all the sences they do ravish quite.
> —"Epithalamion," I.—SPENSER, sixteenth century.

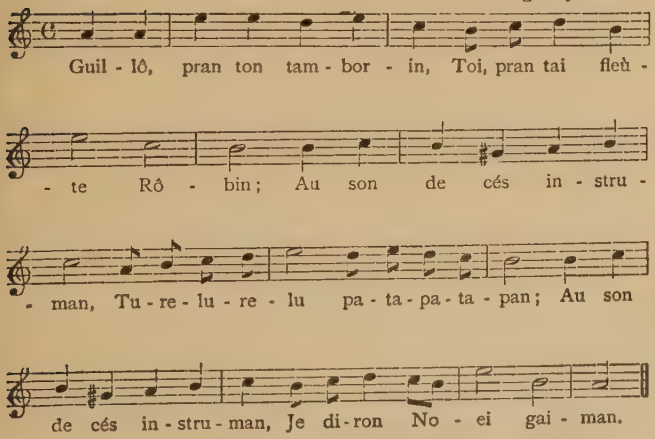
Burgundy Noël

Later practice leaves us in no doubt as to the source whence came such carols as "Greensleeves," "Crimson Velvet," "Essex' Last Goodnight," etc. They speak of a time when merry-making—itself a part of that season which brought joy and mirth especially near to all mankind—took its melodies from the nearest and most natural source—namely, from the hearts of the people who sang of Spring and its joys.

GUILLÔ, PRAN TON TAMBORIN.[1]

[Su l'ar "Ma mere mariez-moi."]

Old Burgundy Noël.



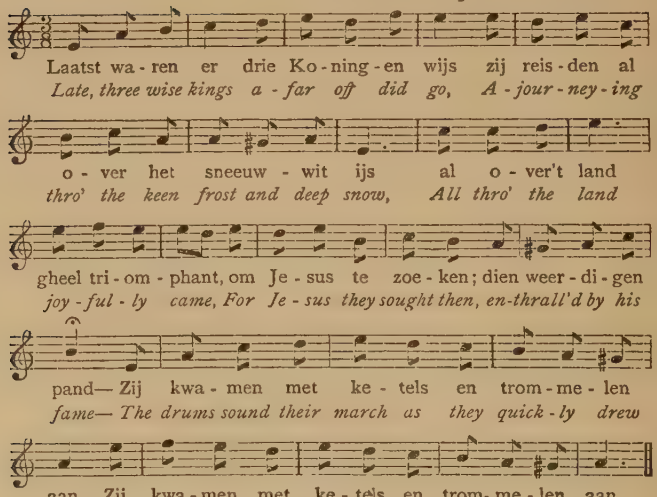
[1] There is a neat verse translation of the above carol in Lady Lindsay's *A Christmas Posy*, p. 95.

Story of the Carol

FLEMISH EPIPHANY CAROL.

(DE DRIE KONINGEN.)

From *Chants Populaires Flamands.*



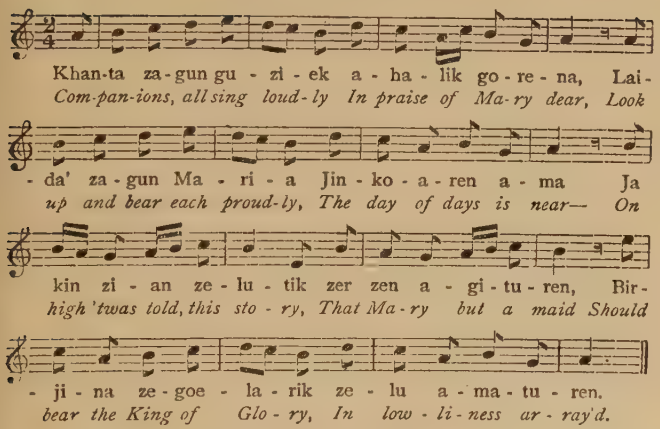
Thus to Saint Joseph an angel did say—
"To Egypt now speed thee, nor fear to obey;
Herod comes nigh, vengeance to reap."
Fast journey'd the ass, while Mary did weep;
St. Joseph did comfort the maid in her tears.

Came the dread word that little ones all
Should straight be cut off, or taken in thrall.
What ear hath heard, what heart can tell
Aught of the fearsome deeds that befell?
Such tender lambs robb'd of dear life at a word.

A Carol of Mary

A BASQUE CAROL.

[KHANTA ZAGUN.]



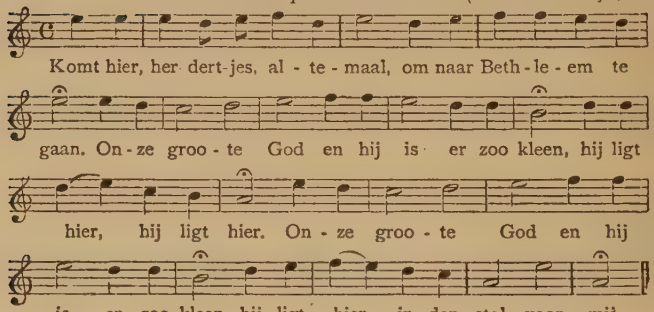
Say Mary, of salvation,
Who brought these tidings nigh,
This news of exaltation
Whence comes it us anigh?
The angel Gabriel spake us
On entering this house,
That God shall not forsake us,
But ransome, by his cross.

Believest thou the angel,
O Mary tell us true?
What answer gav'st thou Gabriel,
Of joy for that ye knew?
The Lord of Heaven be praised,
Both now and evermore,
Let songs of joy be raised,
Come hither and adore!

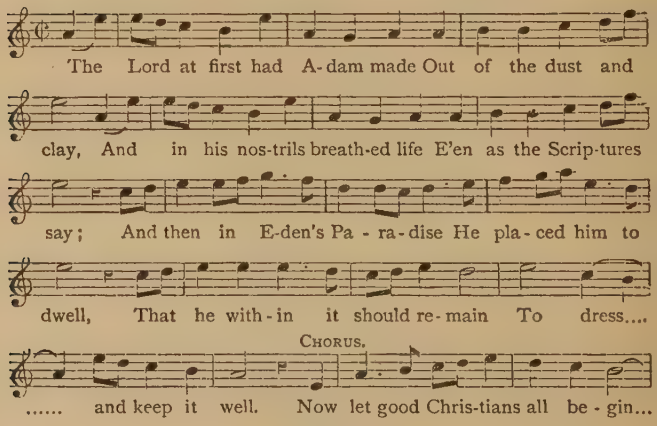
JESUS IN DEN STAL.

(Old Flemish Carol.)

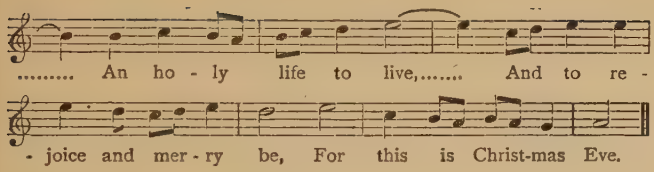
From *Chants Populaires Flamands* (Lootens & Feys).



THE LORD AT FIRST HAD ADAM MADE.



Cherry Carol

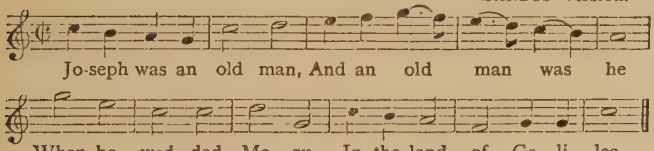


And thus within the garden he
  Commanded was to stay;
And unto him in commandment
  These words the Lord did say:—
"The fruit that in the garden grows,
  To thee shall be for meet,
Except the tree in the midst thereof,
  Of which thou shalt not eat."
    Now let good, etc.

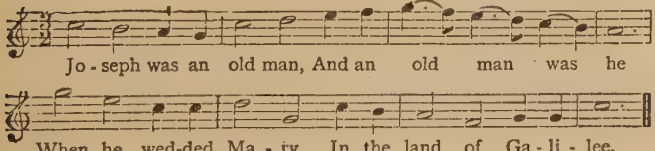
—*Sandys' Christmas Carols*, 1833.

CHERRY CAROL.
("Joseph was an old man.")

SANDYS' version.



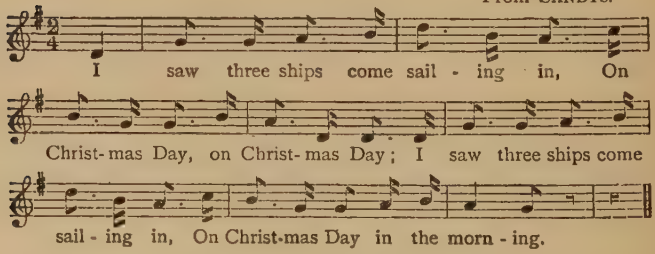
(The same emended.)



Story of the Carol

Mr. Baring-Gould regards the story of the "Cherry" carol (which is found in a mediæval play) as "the lingering of a very curious mysterious tradition, common to the whole race of man, that the eating of the fruit in Eden was the cause of the descendant of Eve becoming the mother of Him who was to wipe away that old transgression." He refers us to Finnish epic poetry, to the mythology of the Mexicans, and to a romance that has lately come to light from the Egyptian catacombs, and to other rare sources, in support of his contention.

From SANDYS.[1]



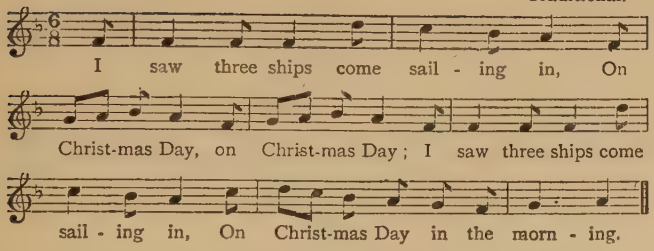
And what was in those ships all three,
On Christmas day, on Christmas day?
And what was in those ships all three,
On Christmas day in the morning.

---

[1] Sandys puts this air in triple time, which has its advantages, but offers a difficulty in the ending. Both carols were often sung in Cheshire, a few years ago. Nowadays carolists are content with a few shrill stanzas of Wainwright's popular hymn-tune, and similar psalmody.

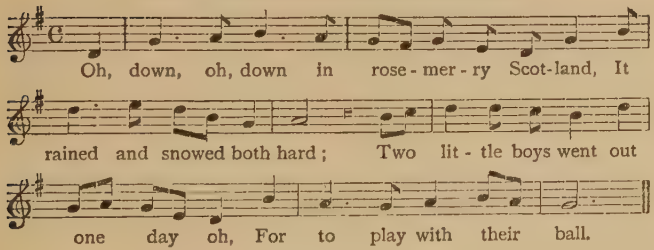
Hampshire Carol

Traditional.



Our Saviour Christ and his lady,
On Christmas day, on Christmas day;
Our Saviour Christ and his lady,
On Christmas day in the morning.[1]

TRADITIONAL HAMPSHIRE CAROL.



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[1] A broadside version of this carol gives the following final stanza:—

O he did whistle and she did sing,
And all the bells on earth did ring,
For joy that our Saviour he was born
On Christmas day in the morning.

They tossed it up so high,
They tossed it down so low,
They tossed it over in they Jew's garden,
Where the Jews laid down by law.

Up steps one of the Jew's daughters,
Clothed all in green,
Said "you come here my fair pretty boy,
And you shall have your ball."

"O no, no, no, my pretty maid,
My playmate is no well."
They showed him an apple as green as grass,
And 'ticed him in at last.

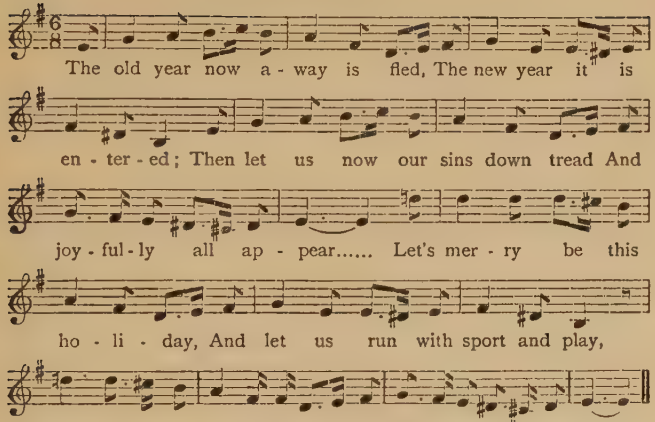
They showed him a cherry as red as blood,
They gave him sugar sweet,
They laid him on some dresser drawer,
And stabbed him like a sheep.

O put a Bible at my head
And a Testament at my feet,
If my poor mother was to pass by me,
Oh, pray tell her I'm asleep.

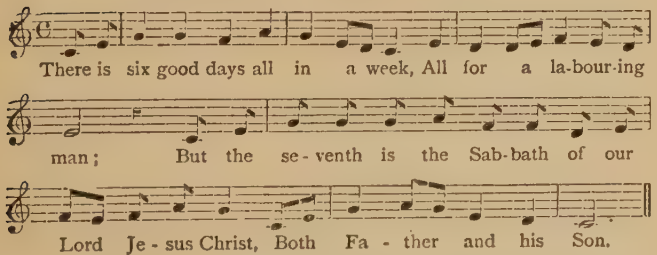
This singular performance, which may be of Scottish origin, seems to aim at the fantasy which the Apocryphal Books have rendered familiar. Without directly reproducing any incident of the early legendry, it has something of its colouring. The melody is just worth preservation. Miss Marian Arkwright noted it, from the singing of some children from Ecchinswell (Hants) in 1900, and printed it in the *Folksong Journal*, vol. i., p. 264.

Mummers' Carol

GREENSLEEVES.



CHRISTMAS MUMMERS' CAROL.



On Sunday go to Church, dear man,
Down on our knees we must fall,
And then we must pray that the Lord Jesus Christ
He will bless and save us all.

The carol was copied down at Kingsclere (Hants) by Mr. Godfrey Arkwright in 1897, and appears in the *Folk-song Society's Journal*, vol. i., p. 178. There are half a dozen further stanzas of an unoriginal character, introducing familiar verses such as "The fields they are as green as green"; "Then take your Bible in your hand"; and "Then bring us some of your Christmas ale." In the final quatrain the hearer is reminded of his latter end ("With one stone at your head," etc.), in rather ungrateful fashion.

CHAPTER IX.

SECULAR USES OF THE CAROL.

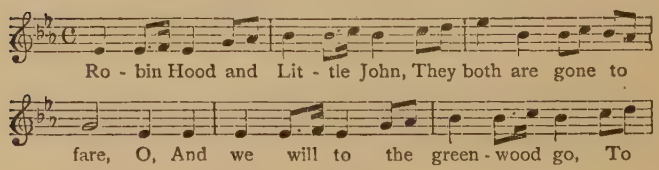
Carols of the Seasons—May carols—Robin Hood song—Midsummer carols—New Year's carol—Easter—Ascension—Roman *Quiquatria*, or Feasts of Pallas—"Golden Carol"—The ballad of Jesus Christ.

THE fact that we have carols of other seasons besides Christmas suggests that though the latter came to be regarded as of religious significance, they were originally the natural utterances of the people, and quite outside any scheme of worship or ecclesiastical observance. May-day Festival had its songs, which at one time filled Europe. Italian maids and youths went forth to the fields on the Calends of May fetching home branches of trees, and, singing as they came, placed them at the doorways and thresholds of their houses. This, says Polydore Vergil, is an ancient heathen custom celebrating the four last days of April and the first of May, in honour of Flora, goddess of fruit and flowers. Russia still holds high festival on the first of May (old style), when the Moscow peasants and nobles troop forth from the city to the woods with tumultuous songs sung to the Balalaika

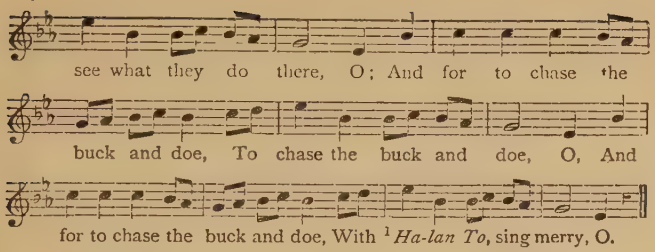
May Day

and pan pipes, and the wild gipsy dances. The revelry of the Blocksberg (the Brocken on Walpurgis Night) gives a Teutonic colouring to the eve of May, when devils and witches dance and feast, but are kept at a distance or stayed, as the superstition has it, by the simple precaution of decking the doors and windows with a certain thorn, which warded off all harm. And in England we had a custom, both in town and country, of folk going abroad soon after midnight to gather flowers and branches with which they decked the doors and windows at dawn. The tower of Magdalen College, Oxford, erected by Wolsey in 1492, according to tradition, still musters its choristers who usher in the spring with their Latin hymn *Te Deum Patrem colimus.* May and midsummer had several customs in common, such as the fires, which in Druidical times were lighted at the sacred altars. The carol given in illustration of these remarks is, judging from its appearance, a simple folk-song which has done popular duty for Christmas, May Day, and Robin Hood songs. No significance can be attached to its figuring both for Christmas and May, since ballad tunes not uncommonly carried a dozen sets of words.

FURRY-DAY SONG.



"Halan To"



We were up as soon as day
To fetch the summer home, O,
The summer is a-coming on
And winter is a-gone, O,
With *Halan To*,[1] sing merry O.

Those Frenchmen that make such a boast,
They shall eat the grey-goose feather, O,
And we will eat up all the roast,
In every land where'er we go,
Sing *Halan To*, and merry O.

Saint George next shall be our song,
Saint George he was a knight O,
Of all the kings in Christendom
King Georgy is the right O.
Sing *Halan To* and Georgy, O.

Bless aunt Mary with power and might,
God send us peace in merry England,
Pray send us peace both day and night,
For evermore in merry England.
With *Halan To*, sing merry O.

---

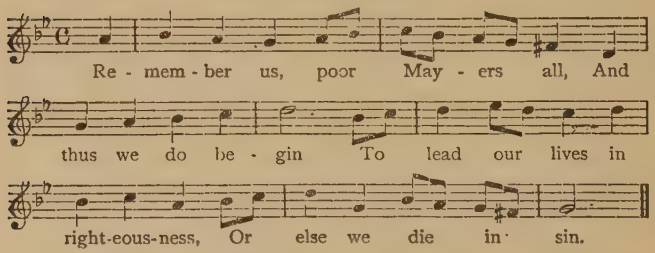
[1] *Halan To* signifies a large mass of "May flowers," carried by a pole on men's shoulders.

In some collections the same air is given as "A Cornish May Song" with a Welsh melody, bearing these words :—

> Ye maids of Helston gather dew,
> While yet the morning breezes blow ;
> The fairy rings are fresh and new,
> Then cautious mark them as you go.
> Arise, arise, awake to joy.
> The skylark hails the dawn of day,
> Care, get thee hence, from Helston fly,
> For mirth rules here the morn of May.[1]

The words are by Alexander Boswell. At Helston (Cornwall), Furry Day or Flora's Day is celebrated on May 8th. The Hutchin Mayers have a song which serves both for May and Christmas ; the verse might have been composed by some country singer who had borne a part in many a score of older pieces, and who could not escape the odd moral reflections which the carol-makers so often conjure up. One wonders at which stanza the hat was sent round !

THE WAITS' SONG.



[1] A version of this song appears in late ballad-sheets up to 1823.

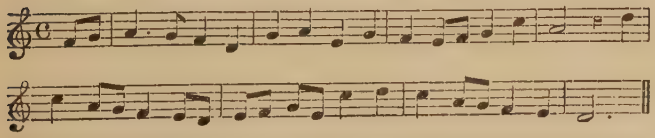
May Carol

We have been rambling all this night,
And almost all this day;
And now returned back again,
We have brought you a branch of May.

A branch of May we have brought you,
And at your door it stands;
It is but a sprout, but it's well budded out
By the work of our Lord's hands.

In its Christmas dress the carol is well known, and still to be heard in country districts; the verses in their latter form begin with the opening couplet of the final stanza of the May-song. Several country airs have been noted down in connection with the same words; see the *Folksong Society's Journal.* One of the best of these was sung at Southill (Bedfordshire) quite commonly in the "sixties" of last century. The Mayers, we are told, left big bunches of May at the doors of certain houses, and returned on May morning bearing garlanded poles; some were dressed in rags and carried besoms. The latter circumstance reminds us that it was an ancient custom in London for the sweeps, no less than the milkmaids, to masquerade in holiday finery on May Day.

BEDFORDSHIRE MAY CAROL.[1]



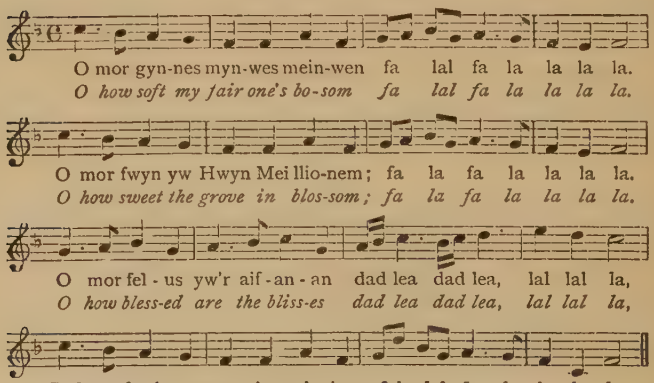
[1] Noted by Mr. A. F. Ferguson in 1905.

Midsummer carols similarly marked the summer solstice, which, like that of Yule-tide, was represented by a wheel in the old Runic *Fasti*, because (said Bede) of the sun's annual rotation. In old times (and to this day in Cornwall) the people lighted fires on Midsummer Eve, and danced before them with singing.[1] Anciently the Watch of London used to march (two thousand strong) on this eve, a custom arising with Henry III. and declining with Henry VIII. In the *Blodengerdd Cymrii* (Anthology of Wales), 1779, there are also carols to Winter, to the Nightingale, whom one would imagine

Carols of the Seasons

NOS GALAN.

(New Year's Night.)



[1] As late as the seventeenth century apprentices and servants of York danced in the nave of the Minster on Shrove Tuesdays.

was well able to sing his own, and another to Cupid. Here is one which is sung on New Year's Eve; it is copied from Jones's *Welsh Bards* (1794).

Easter, like Christmas, has its mystery-plays, church celebrations, and popular songs. The Italians boast of a *Ludus Paschalias* dating from the twelfth century. In England a *Ludus Paschalis*, or Easter play, of the fifteenth century was regularly performed at Hyde Abbey and St. Swithin's Priory (Winchester); it also became part of the Corpus Christi celebrations at Coventry, and the Whitsun plays of Chester.[1] The popular vagrant pace-egging songs, which like those of the ancient Rhodian boys Chelidonizing, were sung in anticipation of a gift, in spite of their rude doggerel rhyme bespeak a custom widely prevalent all over Europe.

Pace-Egging

> Here's two or three jolly boys, all of one mind,
> We have come a pace-egging, and hope you'll prove kind;
> I hope you'll prove kind with your eggs and strong beer,
> And we'll come no more near you until the next year.

The German formula is in better taste:—

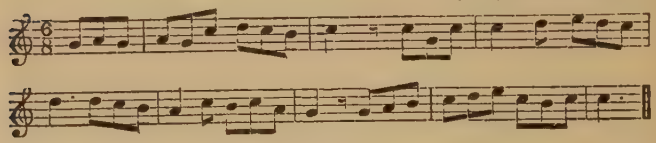
> Alle gute ding seynd drey.
> Drum schenk dir drey Oster Ey
> Glaub und Hoffnung sambt der Lieb.
> Niemahls auss dem Herzen schieb
> Glaub der Kirch, vertrau auf Gott,
> Lieb Ihn biss in den todt.

---

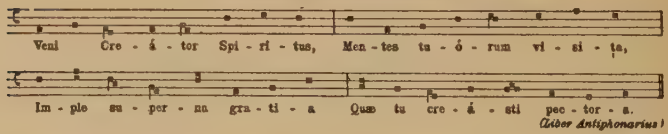
[1] See Wright's *Chester Plays* (1847), p. 227, where it is found to be in Latin. Sharp (*Pageants*, 1825, p. 5) mentions a *Ludus Coventriæ* in the old English rhythm.

In a Museum print, three hens uphold a basket in which are three eggs ornamented with illustrations of the Resurrection. Over the centre egg is the *Agnus Dei*, with a chalice representing Faith, while the other eggs bear emblems of Hope and Charity. Easter church music was sometimes drawn upon for the Noëls and carols of Christmastide. For example, the great ecclesiastical song, *Veni Creator Spiritus* was popularly sung in Flanders in this secularized form.

From COUSSEMAKER.



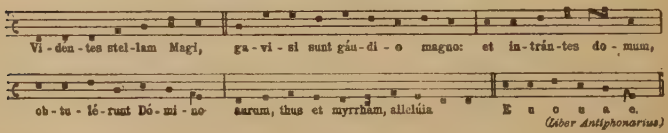
IN FESTO PENTECOSTES.



(*Liber Antiphonarius*)

Bach's brilliant tone-poem or choral-prelude on this theme (see *Komm', Gott, Schöpfer, heitiger Geist*, vol. xii., p. 814; Augener) is one of the perfect things of organ music.

INFRA OCTAVAM EPIPHANIÆ.



(*Liber Antiphonarius*)

Rogation Week and Ascension Day also claimed their proper music. In the spring of 1790, on the day before Holy Thursday, we read that "all the clergy, attended by the singing-men and boys of the choir, perambulated the town of Ripon, in their canonicals, singing hymns, while the Blue-coat Charity boys followed singing and carrying green boughs in their hands." Parochial *processioning* is still kept up in parts of London. Pennant, in his *Tour*, states that on Ascension Day the old inhabitants of Nantwich piously sang a hymn of thanksgiving for the blessing of the Brine. Such songs were common, too, at the well-dressings, which are not yet obsolete. With the Venetians, Ascension Day was marked by a great State procession to the sea, where was bestowed a propitiatory offering of a massy gold ring.

Brine Blessing

From the Nativity to Epiphany, the ancient mumming and feasting of which were little more than a recrudescence of the Roman *Quinquatria*, or Feasts of Pallas, attended in vizors and painted masks, all manner of freedom was indulged with dancing and music. It is known that the early Christians ran about masked on the Day of Circumcision (New Year's Day) in imitation of these rites. Epiphany (or Twelfth Day) marks the end of the period which King Alfred decreed as a time of festival. An old English Epiphany carol, "The Golden Carol of Melchior, Balthazar, and Gaspar," is of this tide :—

Now is Christmas y-come,
Father and Son together in one,

Story of the Carol

Holy Ghost us be on
    In fere-a ;[1]
God send us a happy New Year-a.

I would you sing for, and I might,
Of a child is fair in sight ;
His mother him bare this Yules night
    So still-a,
And as it was his will-a.

There came three kings from Galilee
Into Bedlam that fair citie,
To seek him that e'er should be
    By right-a
Lord and king and knight-a.

They took their leave both old and young
Of Herod that moody king ;
They went forth with their offering
    By light-a,
The star that shone so bright-a.

Till they came into the place
There Jesu and his mother was ;
Offered they up with great solace
    In fera-a
Cold and 'cense and myrrh-a.

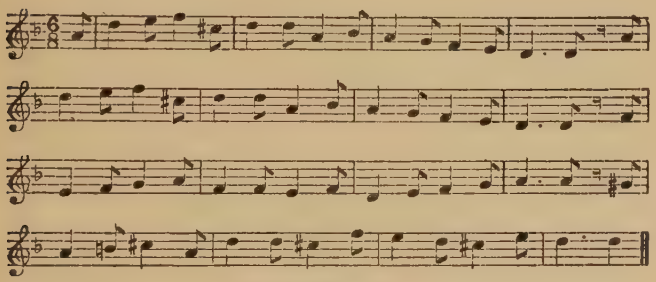
My Lord have warned you every one
By Herod king you go not home,
For an you do he will you slone
    And 'stroy-a,
And hurt you wonderly-a.

---

[1] "In fere," in company.

Forth they went these kinges three
Till they came home to their countrie;
Glad and blithe they were all three
Of the sight that they had see;
By dene-a
The company was clean-a.

The melody of the "Golden Carol" is given as follows by Sir John Stainer (see *Twelve Old Carols*, Novello):—



GOLDEN CAROL.

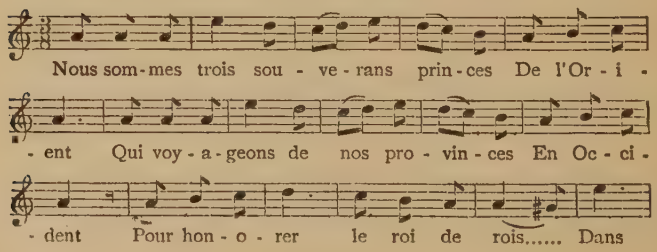
The Three Kings

Traditional customs of this day do honour to the Eastern Magi, who were of royal dignity. France had her Three Kings of Colen, or Magi, one of whom was Melchior, an aged person with a long beard, who offered gold; the second was Jasper, a beardless youth, whose offering was frankincense; Balthazar was the third, a dark-visaged Moor, whose offering was myrrh. These gifts had a meaning, since gold symbolized kingship, while frankincense and myrrh stood for things divine and human.

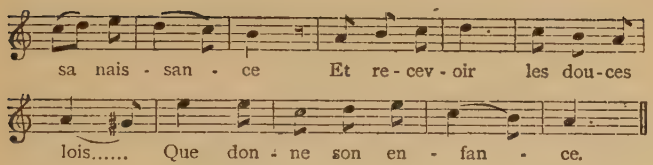
Tres Reges Regi Regum tria dona ferebant
Myrrham Homini, uncto aurum, thura dedere Deo.

In 1731, at the Chapel Royal, St. James', the king and queen made such offerings, according to custom. At night, says our authority, their majesties played at hazard for the benefit of the groom-porter. Whoever originated these strange doings, they were universally popular throughout Europe. France had her *Roy de la Fehre* (King of the Bean); Spain, a *Rey de Havas* (Bean-cake King), in imitation of a custom borrowed by early Catholics from the Roman *Saturnalia*. Not a few secular and sacred carols are in honour of this particular festival. That Epiphany did not, however, invariably close the long-drawn relaxations of Christmas appears from the historian's remark that "the December *liberties* began at one of the most solemn seasons of the Christian year, and lasted through the chief part of January."

NOUS SOMMES TROIS SOUVERANS PRINCES.



"Les trois Mages"



The eight stanzas which follow tell how the Three Kings ask their way to Bethlehem. They wish to do homage. A great star leads them. A crowd of shepherds runs pell-mell over the plain. They go to announce the "auguste fête" of the Eternal. Then the star stays over his hotel. "Can this be the little one, without coverlet, clad in our nature? Friends, give us a little space. We come from Araby to pay our devotions." The last stanza runs thus :—

Nous avons dans ce cassolettes
  Quelques présents,
D'aromates les plus parfaites,
  D'or et d'encens ;
Agréez, Seigneur, ce trésor
  Et nos hommages,
En recevant la myrrhe et l'or,
  Benissez les trois Mages.[1]

Carols addressed to particular saints partook of the same character and colour as those of the seasons which included their name-days. Thus a piece on

[1] "We three Kings of Orient are" is another version of the carol and has its own air.

St. Stephen's Day[1] (the 26th of December) introduces the wondrous star which Stephen sees while bearing the boar's-head dish into King Herod's dining-hall. The very cock in the dish crows the season "Christus natus est." Similarly, a carol on St. John's Day (December 27th) differs in no respect from an ordinary Christmas piece excepting in the dedication. A single stanza serves to show its character:—

IN HONOUR OF ST. JOHN.

(FOR ST. JOHN'S DAY.)

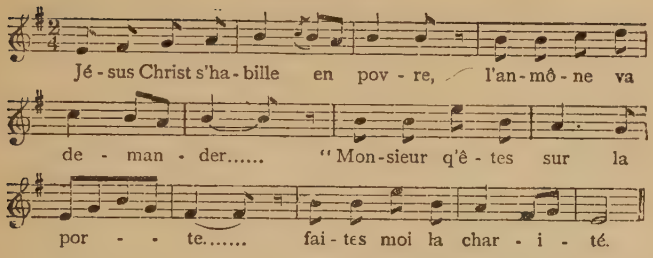
To the tune of "Sellenger's Round."

In honour of Saint John we thus
Do keep good Christmas cheer;
And he that comes to dine with us
I think he need not spare.
The butcher he hath killed good beef,
The caterer brings it in;
But Christmas pies are still the chief,
If that I durst begin.

Quotation already has been made of a carol for St. Edmund's Day, which has nothing in common with the bulk of such things, since it is practically a martyr's ballad (see p. 66). Many strange songs will be found in the French anthologies, which abound in ballads of Jesus Christ, songs of The Virgin, Noëls, and numerous songs of Joan of Arc. Tiersot gives the following little air as a specimen of the first-named class. It is probably no older than the seventeenth century:—

[1] Given on p. 63.

ROMANCERO.



Yule, like Christmas, had its songs. Some of these personified the season. We have "Welcome Yule, thou merry man," and addresses to "Sire Christmas." Strangely enough, the Troubadours do the same thing, one of their songs beginning :—

Le Sire Noël
Nous envoie a ses amis.

Ben Jonson in *Christmas his masque*, presented at Court 1616, introduced Carol in a long tawny coat, with a red cap, and a flute at his girdle, his torch-bearer carrying a song-book open, and "Wassel, like a neat sempster and songster; her page bearing a brown bowl, drest with ribbands and rosemary before her."

CHAPTER X.

MUSICAL SPEECH IN THE MAKING.

Pastorals and Lullabies — Ode to Music — Pastoral Symphony — Shepherds—*Liedlein—Angelus ad Pastores.*

"Adam a dit à Eve 'Je t'aime,' et la femme a repondu en serrant l'epoux dans ses bras. Ce fut la premiere chanson, une chanson d'amour. La seconde chanson a du être une berceuse, la melopee naive et douce d'Eve bercant son premier-ne."—WECKERLIN.

SHEPHERDS piped on the hills for the very pleasure of life. Their measures were governed by the pulsation of light-tripping feet in dances whose character was graceful and leisurely, rather than strong or energetic. All nations and all times have assisted in inventing and developing the pastoral. The shepherds abiding in the field were the natural offspring of the sheep-tenders of Homer and near kinsfolk (in point of time) of the *pastores* of whom Virgil sang in such sweet numbers. The event which is the source of all carolry, as we now understand the term—namely, the Nativity, itself had been enough to have unlocked the throats and pipes of every shepherd on the hillsides through all the world. Nor is it possible to believe that, once awakened to utterance, such songs ever ceased. With song and

with dance, inspired of youth and the dawn of the world, in notes sweet as spring, various as the sound of rippling waters and murmurous streams, fleeting as melodies of summer winds, but ceaseless as the sound of the sea, the tide of human melody sprang to life, lisping uneasily in broken numbers, but immortal.

To invent pastorals, almost the oldest carols of mankind, primitive men needed no more than a hollow reed and a shepherd to blow therefrom artless notes in imitation of birds; nay, he had but to utter such vocal sounds as were prompted by his own emotions of joy or grief.

Old as were the pastorals, a still higher antiquity must be allowed the lullabies. Over what rude but perfect *cratch* did mother Eve croon forth her first tender notes of ecstasy and soothing? The wood-dove herself was mute at its hushed rhapsodical yearning. The woods were silent. The world itself was a vast cradle, and man's earliest songs whispered the birth of the soul. It matters not which first proclaimed the song of life, men or birds. The divine touch made the whole creation vocal. This earliest carol has rarely been more exquisitely sung than by our own twentieth-century poet:—

> "Was it light that spake from the darkness, or music that shone from the word,
> When the night was enkindled with sound of the sun or the first-born bird?"

In the ages that have passed, while music was in the making and men were endeavouring to define and

transmit their utterances, hesitant hieroglyphics have gradually grown to precision until a true medium is found, capable of unfolding the minutest fluctuations of thought and emotion. Perhaps it is well that in its formation oblivion has covered the myriad efforts of generations, peoples, nations, that the childish struggles for musical speech should be beyond our reach. The fragments that remain to us are sufficient. We have shown that the Church preserved her records more tenaciously than the people, who, before the times of Troubadours and Meistersingers, scorned or knew not the practice of written characters.

Pastorals

Pastorals, whether we think of the light-hearted music of hills and vales or the studied efforts to paint their beauties in the language of Arcadia, became a permanent possession of poet and peasant, and the music-lover will perceive their final artistic significance in such tone-poems as the *Pastoral Sonata* or *Pastoral Symphony* of Beethoven. Its sum is well expressed by the immortal symphonist in his note to the latter work:—

"The awakening of cheerful feelings on arriving in the country. Scene at a brook. A merry-meeting of country-folk. Thunderstorm; tempest. Song of the shepherds. Glad and thankful feelings after the storm."

By fountain shade and rill the pastoral takes us into pleasant places, whether it be of secular or sacred significance. The old carolists, true children of Nature, hesitated how to frame their song, how to sing the birth of the Son of Man. St. Jerome tells us that in his time Christians already had *cantiques* (carols)

to celebrate the birth of Christ. "These," says M. Edouard Fournier, "are the songs of our provinces, the airs of our shepherds." Commenting upon this, another French writer declares that as the tradition originated with shepherds, so it remains their sole possession, since the Church tunes and Gregorian chant had nothing to do with it.

"Nativity once in the main of light"

We dare not go the whole way with our authority, for to tell the truth even the *Antienne*[1] (or Antiphon) for Christmas Eve has the look of a pastoral. Moreover, with priests in holiday guise and peasants half inclined towards worship (attitudes of mind both clearly portrayed in numerous Noëls and carols), the two classes join hands, meet on common ground, and no one can certainly say this is of the Church: that is of the people. The ceremonies of Beauvais and Sens (p. 170) also show to what lengths church dignitaries could go under pretext of festive occasion. Turner, says Ruskin, treats the shepherd life as a type of the ecclesiastical. Musicians, similarly, by an easy transition passed from song and dance to carol and hymn.

Such an air as the *Liedlein*[2] of the fourteenth century most probably was danced and sung by peasants long before its admission to the Church *Melodien*. *Ringeltänze* and *Reigentänze* were a prolific source of inspiration for sacred or semi-sacred verses. Folk-music held its ground even during the régimes of Minnesingers and Meistersingers. In Luther's time the country was full

[1] Page 146. [2] Page 147.

of it. Haydn must have heard hundreds of peasant songs that lived in the memory of the people, but had no place in the literature of music.

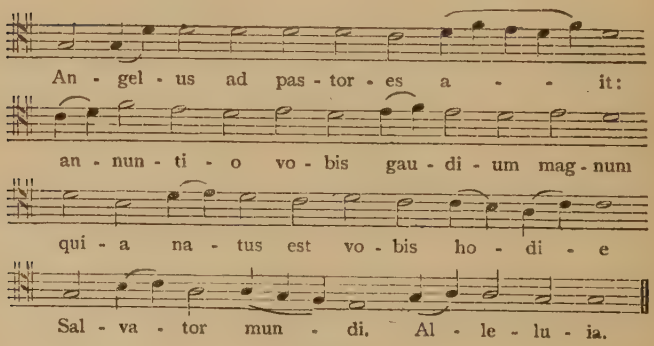
The lively dance-rhythms which French countryfolk chose for their Noëls had an identical origin. Coming of a long and varied tradition, once perhaps of the greensward and rural fête, afterwards of the sacred narrative which has confirmed their preservation, they were loved and cherished by gay, light-hearted youths and maids who had learned them at the lips of their elders through time immemorial.

Carol Dances

In Spain, where dancing in direct association with religious ceremonial lingered for a much longer period than in any other European country, the palpable dancing-carols call for little speculation as to their origin. They carry their own history.

The same process is traceable in England, where we

ANTIENNE DES VÊPRES DE NOEL.



still chant the dance-tune of *My Lady Greensleeves* to several sets of semi-religious pieces of the type of "God send you a happy new year" (p. 125).

EIN ALT CHRIST-METTEN LIEDLEIN.

14th cent.

Quem pas - tor - es lau - da - ve - re, qui - bus an - ge - li dix - e - re, ab - sit vo - bis jam ti - me - re, na - tus est Rex glo - ri - æ.

NOËL DE COUR.

(Tous les Bourgeois de Châtre.)

16th cent.

Tous les bour-geois de Châ - tre Et ceux de Mont - lhé - - ry, S'en al - lait quatre à qua - tre, En chas-sant le sou - - ci, Cet - te jour-née i - ci..... Que la Vier - ge Ma- - ri - e, Près le bœuf et l'â - non, don don, De Jé - sus ac-couch - a, la la, Dans un - e ber - ge - ri - e.

NOËL DE COUR.[1]

("Tous les Bourgeois.")

The shepherds all are waking
To greet this joyful day,
Their toils and cares forsaking,
The rites of love to pay.
Let every one be gay,
And raise a hymn to Mary,
Who lay in manger down,
Adown,
With Holy Child so blest,
To rest,
When all the skies were starry.

Angels of love have carolled
Full many a blithesome strain,
In radiant light apparelled,
By Shepherds sung amain
Throughout the world again,
These tidings true declaring,
That Jesus on this morn
Was born,
To save us all from sin
And pain,
Our lost estate repairing.

---

[1] This *Noël de Cour*, dating from the sixteenth century, was composed by a French priest named Crestot. The verses (here freely paraphrased), with their quaint echo effects, are well known to the peasantry of *la vallée l'Orge*, where Châtre (or Arpajon) is situate. The air also goes by the name "Nous nous mismes à jouer."

À la crèche!

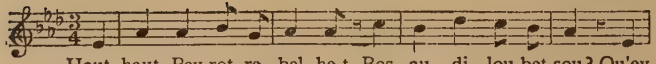
Ye Shepherds here abiding,
Seek early and be wise
(In faith and love confiding)
A place in Paradise.
Let thankful carols rise,
As homewards ye are wending.
The star that shone with light
So bright
Will guide you evermore,
Be sure,
Till time shall have an ending.

There are many more stanzas in the original, which localizes the story of the Nativity in a remarkable manner. The popularity of the carol led to its adoption in other French towns, where it appeared with a simple alteration of the places named in the verse. In the *Dictionnaire de Noëls* L'Abbé Pellegrin's verses beginning "Allons tous à la crèche, Entendre un beau sermon" are set to this *Ancien Noël Lorrain*. Some local colour perhaps always is present, whether it be merely of language, custom, habit, or trifling details which betray their origin. In the Towneley Mysteries the well-known common near Wakefield takes the place of Bethlehem. Albrecht Dürer's "Coronation in the Garden" offers a type of mother more familiar to the Nuremberg folk of the sixteenth century than suggestive of Nazarite or Galilean. Yet the beautiful symbol needs no accuracy of dress or facial type. Such things are as easily dispensed with as some of the unities in real drama.

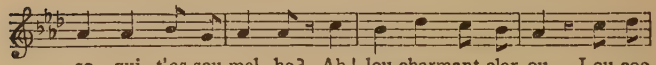
Dürer

NOËL.[1]

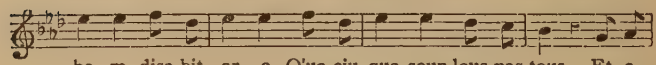
Air, *Béarnais.*



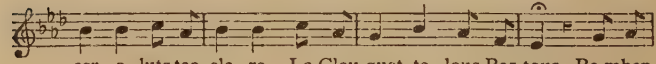
Haut, haut, Pey-rot, re - bel - he-t, Bos au - di lou bet sou? Qu'ey
Come rouse ye, lads and lass-es, To hear the joy-ful strain: For



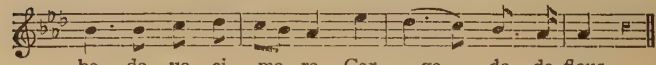
so qui t'as-sou-mel - he? Ah! lou charmant clar-ou. Lou coo
dark-ness quick-ly pass - es And morn is come a-gain. Hear be-



be - m dise bit - ar - e Q'ua-ciu que soun lous pas-tous, Et a -
low the shepherds singing, While the stars shine forth so bright, All the



- cer - e lutz taa cla - re La Clou-quet-te, lous Bas-tous, Be-mhen
air with mu-sic ringing, From the dawn comes ro - sy light—Come and



be - de ue ci - ma - re Car - ga - de de flous.
join this glad-some sing-ing, And view this pret - ty sight.

In an almost identical manner the homely adoration of the Infant by the shepherds is prettily told in one of the Coventry Mysteries. The first shepherd gives his pipe to him, and says—

---

[1] This tuneful carol is copied from *Chansons et Airs Populaires*, Du Béarn, edited by M. Frederic Rivarès (Pau, 1868). Not a few French carols, like the above, minutely describe the gifts which the shepherds are supposed to take to Bethlehem. In the continuation of our example, *Nicodemus* bears cream, *Peyroulet* offers a "little new wine," *Arnautou* brings milk, *Dominic* "a little loaf," while Jacoulet carries "swaddling clothes with a beautiful coverlet."

St. Barnabas.

A New *CHRISTMAS* CAROL
With DIVINE POEMS

The Ten Commandments. From the XXth Chapter of Exodus.

THOU shalt have no other Gods but me.
2 Before no idol bend thy Knee.
3 Take not the Name of God in vain.
4 Keep holy the Sabbath day.
5 Honour thy Parents that long days
6 Thy life may be in the land seen.
7 Abhorr from Murder, and Wedlock violate.
8 Not steal, that thou not Poor and Needy.
9 Nor bear a wicked witness over Neighbour.
10 Want to thy Neighbour's Goods not covet.

From Matthew XXII. 37.

WITH all thy Soul love God above,
And as thy Self thy Neighbour love.

Our Saviour's Golden Rule, from Matt. vii. 12.

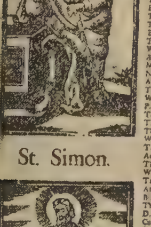
BE you to other as kind and true,
As you desire you other to be to you:
And neither do nor say to Men,
Whatever you would not other say or do.

Salvation ascribed to Jesus Christ.

GLORY to Jesus Christ, the Son
Of God, and God of God.
Who brought the News of Pardon down
And bore the wrath that Man had.
To Jesus Christ our glorious King,
Be ev'ry Praise given;
Let all the Pen the Pencil bring,
Who are now Peace with Heaven.

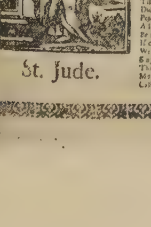
St Bartholemew

LET all that are in mirth inclin'd,
Unite in one Tune and bear in mind,
How strange of God for us to bring,
In a long wait before did a.
Let all our songs and praises be
Unto his heavenly Majesty;
And everyone, among's our mirth,
Remember Christ our Saviour's birth;
The twenty & the day of December,
We have good cause to remember,
In Bethlehem, upon this day,
The great Messiah Christ was born:
The angel before that happy day,
The holy Virgin and her good;
Were long was coming up and down,
To find an lodging in the town
But with one of lodgings room to go,
They in a cold lodgi go fixed was
That they could have no room of all
But in a dry stable
Tho' right the Virgin Mary mild
Had to deliver the child of a child,
Attending on a Saviour's Cradle,
Man's God and Saviour for to be.
Near that in a fields shepherds kept
Any nightly their flocks watch on to keep,
To whom God's angel did appear,
With joy the shepherds in great fear,
For to a cradle the angel bid,
To Bethlehem, but not afraid,
There shall you find a child born,
The holy Ghost's sweet Jesus born.
With thankful hearts and joyful mind,
To Bethlehem went this babe to find,
And also many angel told,
They did our Saviour Christ I told.
Well may we give unto Christ,
The Virgin Mary has bin blest,
Attending on the Lord of life,
By Jesus mother, and wife
The angel on it was from it,
Do glorious glorious star,
Great holy one, and made in day,
Until they came where Jesus lay.
And by a guide unto the place
Where the blessed Messiah was,
They humbly bid before his feet
The gifts of gold and odour sweet.
Praise be to God our heavenly Father
Who sent down unto us his son
Christ our Lord, our King,
Who for our sins was born
Unto us a humble mind,
Did Christ our Lord, our King,
No pride or force to honour,
Till from angels in on high
Did in angels in on high
Praise in our heavenly King,
All honour, glory, and peace,
Be unto Christ our King.
Let all our people rejoice,
Will may in child with heart and voice,
Rejoice in the God of heaven,
That sent us his Son his love,
Mercy on us, in every one,
Call on a month, and this upon
His joy enter life, and love day's
To be in your's more jubilee,
Rejoice, O ye! that chose do will be
In joy our sins, conserved to the
And don't no more upon earth,
Could made us free from our death,
Praise ye you sins home poor fool,
Thou art pale this would be no hint
Ready to joint with his own blood,
To free day life, up to come good.
Such was the love of Christ, when we
Had of a home low pop unity
In hill, the lands from above to serve,
Hands for the time he gave,
Who is the chief world of all mankind,
He never paid a day in vain
In feeling, prayer, prayer divine.
He daily in the crop a night,
And every man can be in night.
He gave the blind sight of sight,
And man at the time to walk aright;
He raised the lepers of the sick,
And by his power cast out devils
He called Lazarus from the grave;
And to the deaf & dumb he gave
And yet, for all such good works wrought,
The Jews his foul did attain sought,
For under Judea was the man,
That with a lash betray'd a man;
Then he was led to Pilate hall,
Like one delight, wrought man of
And had the lashes gone to the
Mish suffer death upon a tree.
Upon the cruel cross place,
They brought him with disgrace;
With vile reproaching mans and scorns,
They put him on a crown of thorns,
Then to the cross, O my friends and foes,
They to Christ to fall, but oh! how great
Made he the pain and anguish he
Thus fain'd on the cruel cross
But this's not all, to angwer for thus,
With bitterness upon the pain of his heart,
Thus have you from and based night,
The love of Christ our Lord of might;
And now to find his precious blood,
Only to do us from good.

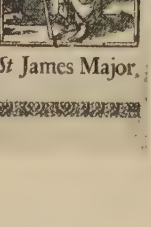


St. Simon.

St. Philip.



St. Jude.



St James Major.

WHOSE this rock that rock I lift,
Was born the rock and mover made;
And a house in our rock rock,
The pillar, not so solidly cry'd
No thing be world, and yet did pay
The whole world's debt all in one day
He long gone night to all,
Text cor ja ch ty a hope P;
And on the cross he pay'd for rock,
That came down and bin opposed,
And with by the head of death he fell,
He open'd Death, the Devil and Hell:
Therefore unto his body a one,
Be Honour, Glory, Power, Fame.

Printed and Sold in Bow-church Yard London.

A Harley MS.

I have nothing to present with thy child
But my pipe; hold! hold! take it in thy hand
Wherein much pleasure that I have found.
And now to honour thy glorious birth,
Thou shalt it have to make thee mirth.

The second shepherd presents his hat—

Hold! take thou, here, my hat on thy head,
And now, of one thing, thou art well sped.
For weather thou hast no need to complain,
For wind nor sun, hail, snow, and rain.

The third shepherd offers his mittens to him—

Hail be thou, Lord over water and lands!
For thy coming all we may make mirth.
Have here my mittens to put on thy hands;
Other treasure have I none to present thee with.

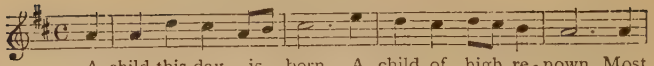
(From the Pageant of the Company of Sheremen and Taylors in Coventry, as performed by them on the festival of *Corpus Christi*, given in a manuscript in possession of the town of Coventry. An inscription states that "thys matter was newly correcte' be Robart Croo, the xiiijth day of Marche. fenysschid in the yere of owre lord god MCCCCC & xxxiiij^{te}.")

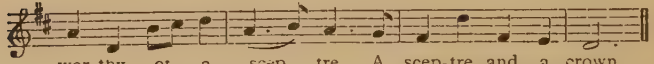
A Harley MS. (No. 913, fol. 80) contains an ancient specimen of the Lullaby, of which the following is the opening:—

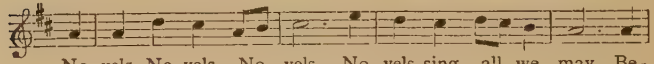
Lollai lollai litil child whi wepistou so sore
Nedis mostow wepe hit was izarkid before
Ev' to lib i' sorow a' sich a' mourne ever
As thin eldren did er this whil hi alives wer
Lollai lollai litil child, child lolai lullow
I' to uncouth world icumen so ertow.

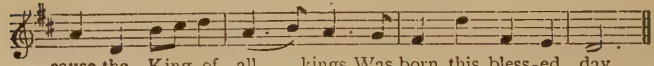
Story of the Carol

A CHILD THIS DAY IS BORN.

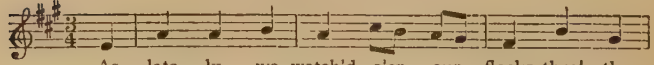


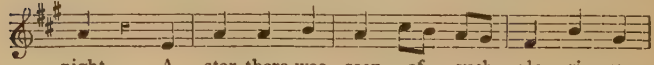


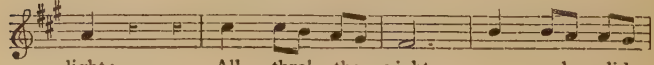


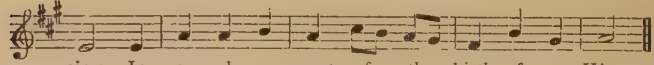


AN AUSTRIAN CAROL.









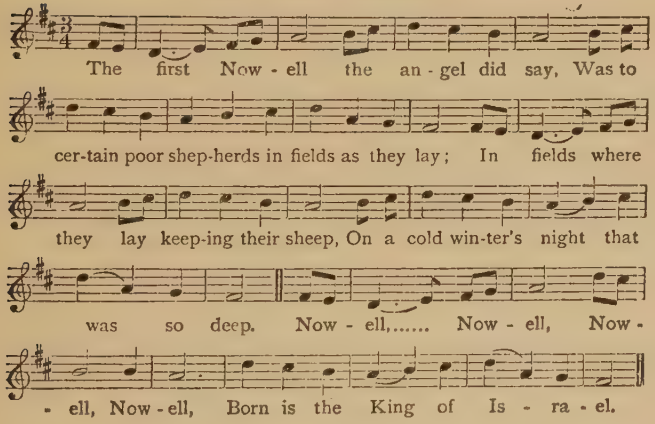
A King of such beauty was ne'er before seen,
And Mary his mother—so like to a queen—
Blest be the hour, welcome the morn,
For Christ our dear Saviour on earth now is born.

First Nowell

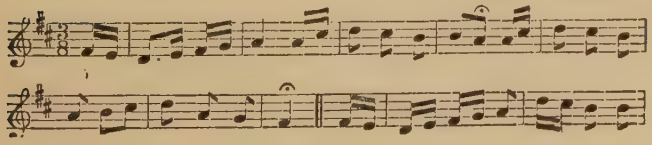
His throne is a manger, his court is a loft,
But troops of bright angels, in lays sweet and soft,
Him they proclaim, our Christ is by name,
And earth, sky, and air straight are filled with his fame.

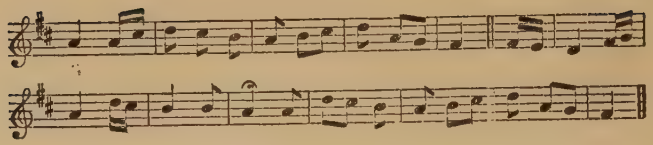
Then shepherds be joyful, salute your liege King,
Let hills and dales ring to the song that ye sing;
Blest be the hour, welcome the morn,
For Christ our dear Saviour on earth now is born.

THE FIRST NOWELL.



SANDYS' version.





The churches, one may safely declare, did not invent the lullaby or cradle song. It existed before her time, though soon pressed into service. What could be more natural? Cradle-songs were common to the human race. Greece had her nurses' songs. During the middle ages England, Germany (or what stood for Germany), and France produced many little characteristic songs which tell the birth of the Christ-child and the care of the Holy Mother in simple but expressive numbers, made the more significant by their realistic gently-rocking rhythms in *Byssinge-songe* (or lullaby), *berceuse* and *Wiegenlied.*

Byssinge Songes

Two early English examples have already been given, namely the chant of the Chester Nuns (p. 75) with its monkish verse and motherly refrain, and the country air ("I saw a sweet seemly sight," p. 56) which Ritson described as of the oldest vulgar music extant. Rich as is England in such carols of the cradle, Germany scarcely yields to her in point of quality or extent. Our examples come from the fourteenth, fifteenth, and seventeenth centuries. French songs of this class are singularly varied from the extremes of tenderness to a point little short of deliberate humour. It is as if the

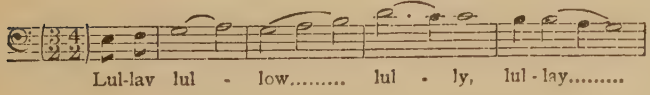
outward trappings of the mysteries and pageants had sometimes excited a little rustic laughter. But there is no mistaking the sincerity of emotion in the airs of such carols as "Kommt her, ihr Kinder, Singet fein," and "Entre le bœuf et l'âne gris." *Suo-gân* is quoted as an early example of a Welsh lullaby, though we have no carol words in connection with it. The opportunity of associating Scotland with the festival of Christmas was too good to lose. "No church feasts have been kept since the days of John Knox," said Hone in 1823; the following specimen from *Ane Compendious Booke of Godly and Spirituall Sangs* (Edinburgh, 1621) will therefore plead its own excuse. Regarding the name of air, Lamb says that *Balow* (or *He balelow*) is a mere corruption of the French nurse's lullaby—"He bas! là le loup."

"Spirituall Sangs"

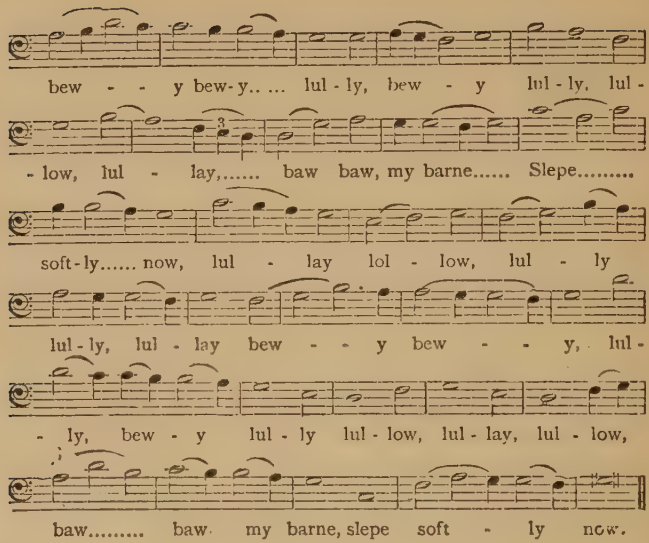
Of the wide number of art-songs and instrumental pieces which have been inspired of this artless song-form we need scarcely speak. Bach's sacred slumber-song from the Christmas oratorio ("Sleep, O my dear one, and sweet be thy rest") is a true example of the best class of such things, with its heavenly melody and finely-wrought harmonic texture.

CRADLE SONG.

14th cent.

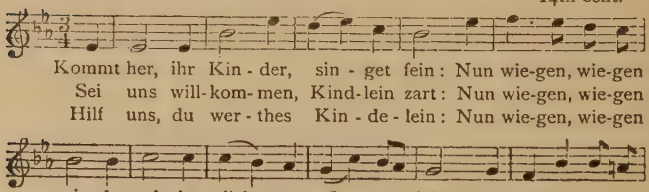


Story of the Carol

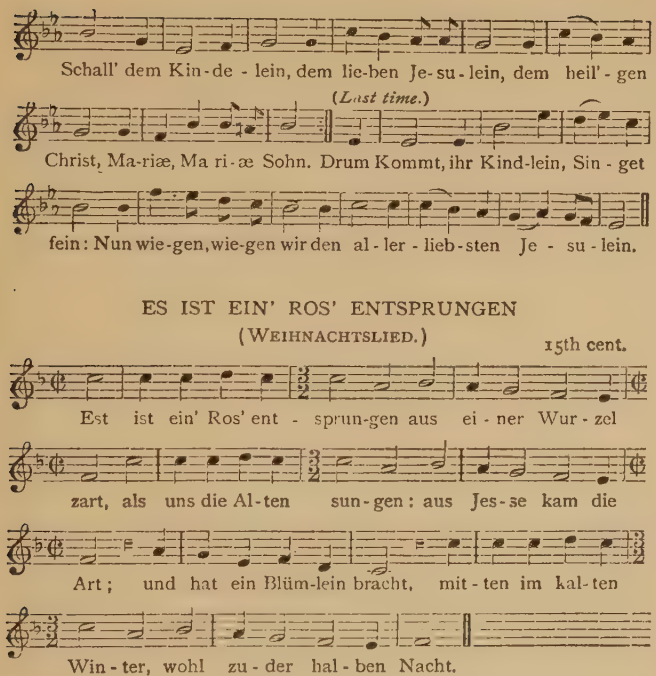


EIN WEIHNACHTSLIED FUR DIE KINDER.

14th cent.



Weihnachtslied



Das Röslein, das ich meine,
davon Jesaias sagt,
ist Maria, die reine,
die uns dies Blümlein bracht;
aus Gottes ew'gem Rat
hat sie ein Kindlein gboren,
ist blieb'n ein' reine Magd.

Wir bitten dich von Herzen,
Maria, Rose zart,

durch dieses Blümlein's Schmerzen,
die er empfunden hat,
wollst uns behülflich sein,
dass wir ihm mögen machen
ein' Wohnung hübsch und fein!

Dein'r Engel Schaar die wohn' ihm bei,
schlaf,' es wach' und wo es sei.
Dein Geist behüt's, o Gottessohn,
dass es verlang' der Heil'gen Kron,
Ach Jesus, lieber Herre mein,
behüt' dies Kindelein.

The old Latin words begin thus :—

Flos de radice Jesse
Est natus hodie
Quem nobis jam adesse
Laetamur unice
Flos ille Jesus est
Maria virgo radix
De qua flos ortus est.

BENEDICTIO PUERILIS.

1430.

Ach, lie - ber Her - re Je - su Christ, weil du ein Kind ge -

- we - sen bist, so gieb auch die - sem Kin - de - lein dein'

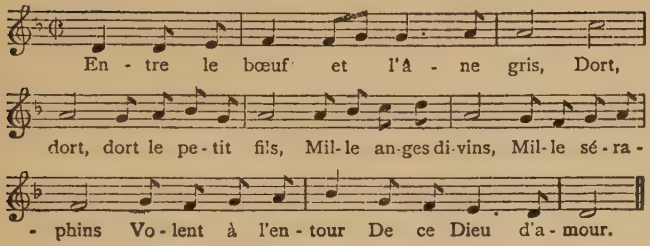
Gnab und auch den Se - gen dein! Ach Je - - sus,

Her - re mein, be - hüt'..... das Kin - de - lein!

Suo-Gân

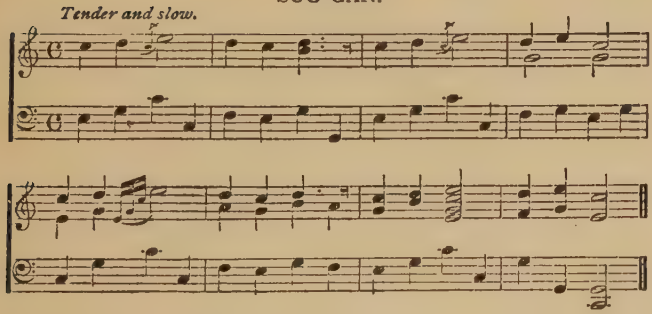
ENTRE LE BŒUF ET L'ÂNE GRIS.

(Noël of 1684.)



WELSH LULLABY.

SUO-GÂN.[1]



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[1] This little melody of three notes together with its appropriately simple harmony is quoted from Jones's *Welsh Bards* (1794), p. 193, where it is described as "The Lullaby Song which the Welsh nurses sing to compose the children to sleep."

ANE SANG OF THE BIRTH OF CHRIST.

[With the tune of "*Baw-lula law*"].

Angelus, ut opinor, loquitur.

I come from hevin to tell
The best nowellis that ever befell;
To yow this tythinges trew I bring,
And I will of them say and sing.

This day to yow is borne ane childe
Of Marie meike and Virgine mylde,
That blissit barne, bining and kynde,
Sall yow rejoyce baith heart and mynd.

My saull and lyfe, stand up and see
Quha lyes in ane cribe of tree,
Quhat babe is that, so gude and faire?
It is Christ, God's sonne and aire.

O God, that made all creature,
How art thou becum so pure,
That on the hay and stray will lye,
Amang the asses, oxin and kye?

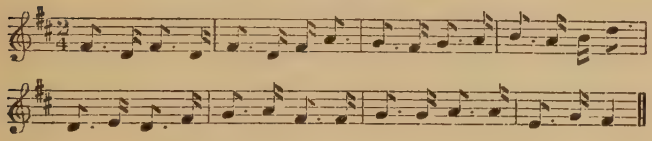
O, my deir hert, zoung Jesus sweit,
Prepare thy creddill in my spreit,
And I sall rocke thee in my hert,
And never mair from thee depart.

But I sall praise thee ever moir,
With sangs sweit unto thy gloir,
The knees of my hert sall I bow,
And sing that right Balulalow.

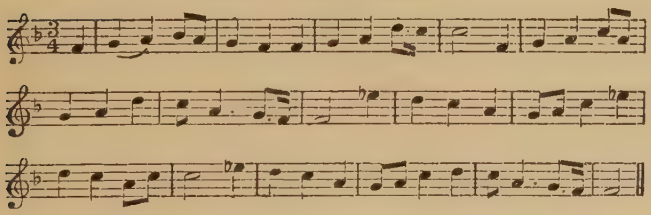
Scottish Carols

Scottish carols are rare, and the preceding is one of the few which have survived. It is drawn from *Ane Compendious Booke of Godly and Spirituall Sangs*, Edinburgh, 1621.

HEE BALOW.



BALOO LOO, LAMMY.



CHAPTER XI.

THE MIRACULOUS BIRTH.

Marienlieder—Apochryphal history — Legendry — Luther—*Noël pour l'amour de Marie.*

"*Ave, Maria, gratia plena; Dominus tecum: benedicta tu in mulieribus, et benedictus fructus ventris tui.*"

THE old sacred books surrounded Mary with numberless marvels and miracles. Her birth was heralded by the shining ones, her youth was spent in the Temple, where she received food at the hands of angels, hearing their songs. At nine months, it is said, she walked nine steps and came again to her mother's lap. In the apocryphal book of *Mary* it is related that as a child of three she miraculously ascended the fifteen stairs of the Temple. In another place we are told that when placed by the high priest upon the third step of the altar the Lord gave unto her grace, and she danced with her feet, and all the house of Israel loved her.[1] How human seems Joseph's address, "Mary, how happens it that I sometimes see sorrow, and sometimes laughter and joy in thy countenance?" And Mary replied to him, "I see two people with mine eyes, the one weeping and mourning, the

The Lady St. Mary

[1] *Protevangelion*, vii. 5.

other laughing and rejoicing." According to the book quoted, Christ was born in a cave, first obscured by a heavy cloud which afterwards became a great light, terrifying Salome, the *meretrix*, whose doubts give way to worship. When Herod orders the slaughter of the innocents (says the same authority) Mary took the child and wrapped him in swaddling clothes and laid him in an ox-manger, because there was no room in the inn.

In the book of *Infancy* (i. 20) Mary performs a miracle. An old woman seeks her aid, "Then our Lady St. Mary said to her, Lay thine hands upon the infant, which when she had done, she became whole." When the shepherds approached, "the cave at that time seemed like a glorious temple, because both the tongues of angels and men united to adore and magnify God on account of the birth of the Lord Christ." Leaving Egypt, Joseph and Mary seek refuge in the hills, coming to the haunts of robbers. Here, it is said, "these thieves upon their coming heard a great noise, such as the noise of a king with a great army, and many horse, and the trumpets sounding at his departure from his own city; at which they were so affrighted as to leave all their booty behind them and fly away in haste."

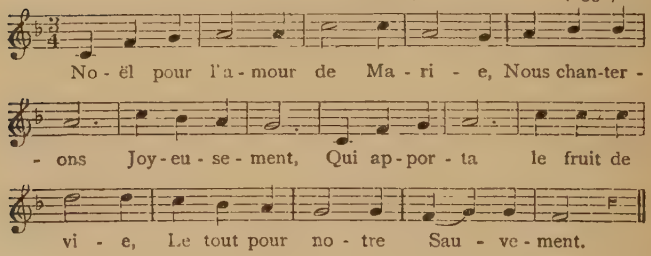
Sources of Legendry

It is from such accounts as these that the first carols drew their legendry. Plays, as we have already seen, were enacted in honour of The Virgin as early as the twelfth century. The Troubadours venerated her, some indeed dedicating their lives to her service. Before the time of Luther, who

vigorously stemmed the current of Mariolatry,[1] poets, painters, and musicians delighted to do homage to the Mother of Christ. Many carols have been written in her praise, a few of which may now be quoted.

POUR L'AMOUR DE MARIE.

Fausse trahison, Dieu te mandie (1550).



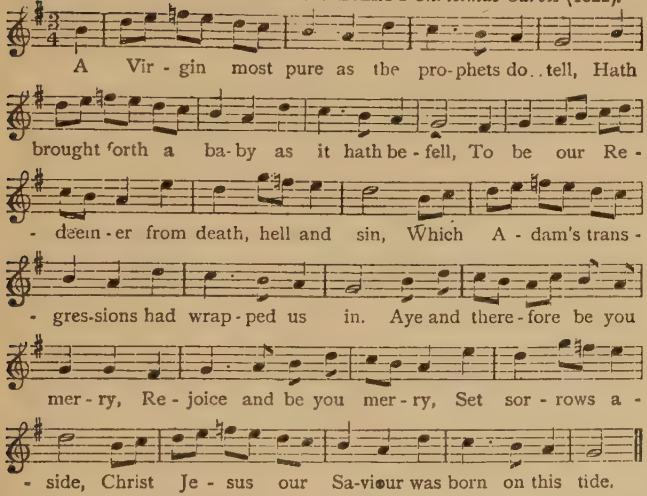
The rest of the song may be prosed thus:—Joseph and Mary go to Bethlehem, the evening being far spent. Refused admission to the hotels, they pass through the town. Mary's time was at hand. Joseph exclaims sadly, "Whither shall we go?" A rich man speaks with them. "Have you many horses?" "Lo, we have an ox and an ass." "You seem to be poor. Upon my soul you shall not lie here." Another speaks after the same fashion. A third reproaches them. Joseph at last sees an old stable at hand. "Let us put up there." The journey is done. Pray we all to Mary.

[1] Traced to the fourth century.

"Très precieuse Marguerite"

A VIRGIN MOST PURE.

DAVIES GILBERT'S *Christmas Carols* (1822).[1]



The following scrap is from a sixteenth-century play, performed in Paris in 1541, and after the custom of the time, acted for many consecutive days :—

> "Venez liz et rose deslite,
> Très precieuse Marguerite,
> Clere resplendissant et belle,
> Venez en la vie eternelle,
> Ou Jesus votre fils habite."
>
> —From the play of *Pentecost*, 1541.

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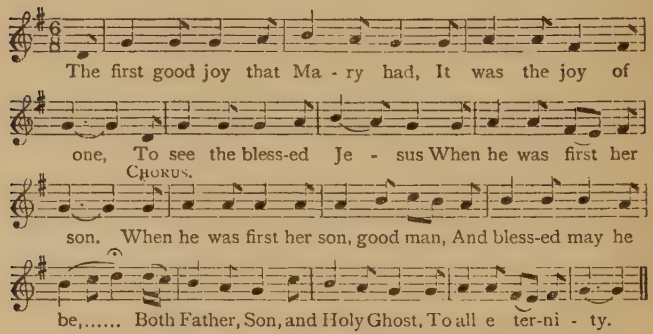
[1] Sandys prints the familiar version which figures in all representative collections.

Story of the Carol

The joyful mysteries, "Joys and Dolours of Mary," which figure in the Rosary, have been fruitful of songs and carols, both French and English. One of the former quoted in the *Dictionnaire de Noëls*, entitled "Les Mystères du Rosaire," in sixteen stanzas, covers almost the whole ground. An English example will be found on the carol-sheet given on page 109, "Divine Mirth," Carol III. Here is the music:—



Not less famous, though no longer sung, is that quoted beneath:—

JOYIS FYVE.

I may synge of a may of joyis fyve and inpis most.

The ferste joy as I zu telle
With Mary met seynt Gab'elle,
Heyl Mary I grete thee welle
With fader and sone and holy gost.

"Joyis Fyve"

The seconde joye be in good fay
Was on Crystemesse day,
Born he was of a may,
With fader and sone and holy gost.

The thredde joye, withouty stryf,
That blysseful berthe was ful ryf,
When he ros fro ded to lyf,
With fader and sone and holy gost.

The forte joye with out in good fay,
Was upon halewy Thursda,
He stey to hevene in ryche aray,
With fader and sone and holy gost.

The fyfte with outy dene,
In hevene he crownyd his moder clene,
That was wol wil the eyr a sene,
With fader and sone and holy gost.

CHAPTER XII.

OF MYSTERIES AND PLAYS.

Mysteries—Gregory Nazianzen—Tragedy of Christ's Passion—Ceremonies of the *Fête de l'Âne*—Miracle-play of St. Catherine—Christmas at Guildford Castle.

THE first drama known to have been written on a Scriptural subject is a Jewish play in Greek iambics, a fragment of which is preserved. Drawn from the subject of the Israelites' *Exodus*, the principal characters are Moses, Sapphora, and God from the Bush. Sixty lines of prologue, spoken by Moses, introduce the episode of the rod, which changes into a serpent, on the stage. Ezekiel, a Jewish tragic poet, composed the play, in imitation of Greek drama, and intended it to have a political influence upon the author's compatriots after the fall of Jerusalem.

Stage Plays Renounced

That the first ages were opposed to theatrical exhibition is sufficiently proved by its direct exclusion in Christian baptism. Hone, in *Ancient Mysteries Described* (p. 148; 1823), on the authority of Cyril, quotes the declaration at baptism:—"I renounce thee, Satan, and all thy works and pomps," adding that those pomps of the devil are stage plays and the like vanities. Tertullian

has borne witness to the same effect:—"Those who renounce the devil and all his works," says he, "cannot go to a stage play without turning apostate." Chrysostom cries shame on people who listen to a comedian with the same ears that they listen to the Gospel. Augustine declared those who attended theatrical exhibitions were as bad as those who made them.[1] A Council of Carthage went so far as to prohibit a bishop from reading any heathen book. St. Austin prays for Heaven's pardon for the delight which Virgil had brought him. The complete reversal of opinion which led to the admission of theatrical practice in times of festival was brought about by the people themselves. The early Christians' hymns are foreshadowed in Nazianzen's choruses. In his one surviving tragedy of *Christ's Passion* the character of the Virgin Mary is introduced for the first time on the stage. From the prologue itself we also learn that the work is an imitation of Euripides.

Under Constantine's rule, which soon declared itself infallible, pagan feasts and religious festivals became one and the same thing. Superstition reached its climax. The Feast of Fools and the Ceremony of the Ass (at Constantinople in the tenth century, and introduced into France two centuries later) had all the picturesque absurdity which attracted the populace while it confined its exhibition to the precincts of the Church. Twelfth Day, New Year's Day, and finally

[1] John of Salisbury notes (in 1160) "*Histriones et mimi non possunt recipere sacram communionem.*"

Christmas Day itself, witnessed the performances of this solemn farce, which spread from France to Italy and England, and held its sway on the popular imagination for fully five centuries. Anciently this *Fête de l'Âne*, in honour of Balaam's ass, consisted almost entirely of dumb show. At Sens, after the anthem, two canons led the ass, which was decorated with costly ornaments, to the middle of the choir, while *Orientis Partibus* was sung. Much of the music was made purposely discordant. The ceremony lasted far into the night. Wine was distributed amongst thirsty choristers at a signal, which was rendered chorally—*Conductus ad poculum* (brought to the glass). The animal in the centre of all this egregious ceremonial was not allowed to starve, for at definite parts of the rites *Conductus ad ludos* (brought to play) was sung, and he was taken into the nave of the church to be fed, while congregation and clergy danced about him with divers strange imitations of his braying.

Fête de l'Âne

The miracle-play of St. Catherine was performed about the year 1110 in London. Fitzstephen writing in 1174 speaks of "theatrical exhibitions, religious plays"—representations of miracles wrought by holy confessors and martyrs. St. Francis introduced at Grecia (near Assisi) in 1223 a simple representation of the Nativity, with the *præsipio* or cradle set in the rude surroundings of a stable tenanted by ox and ass. His early example gave these cribs of Bethany an immediate vogue, which spread from the Minorite

chapels to universal Catholicism. Soon after this period, Italy seems to have practised religious drama. Burney fixes upon the year 1243 for the first performance of the kind at Padua. A Passion play was given at Friuli in 1298. *Corpus Christi* had its fraternity in York in 1250, and religious pageantry remained in much esteem for at least three centuries. Rude and barbarous as these things were, they drew the people's attention from rough military sports of the time and induced some contemplation of divine matters.

A great festivity at Guildford Castle in 1348 shows that Edward III. was entertained at Christmastide by at least two hundred mummers, eighty of whom were in buckram, many others in visours (women, bearded men, and angels), while some mounted dragons', peacocks', or swans' coats, or perhaps tunics embroidered with gold and silver stars. Richard II. had almost similar celebrations. Nor was the custom confined to England, since we find Henry VI., on entering Paris in 1431 (in the enjoyment of the kingship of France), greeted at St. Denis' Gate by a dumb show of the Birth of the Virgin, and her Marriage, the Adoration of the Three Kings, and the Parable of the Sower. Chester, like Coventry, had its peculiar rites and ceremonies.

CHAPTER XIII.

STRANGE CEREMONIES.

Saturnalia—Ceremony of the Boy-bishop—Dean Colet—St. Nicholas—Eton—A Salisbury monument.

THE passion for masquerade in human nature appears to have led to a number of childish performances which, none the less, have a remarkable antiquity behind them. The most ancient nations indulged in festivals which travestied real persons and things. The priests of Saturn offered their sacrifices bare-headed, to show that time uncovers everything. The season of the *Saturnalia* (late December) was a time of recreation. Everything was designed to provoke mirth. Even the slaves were permitted to indulge the utmost freedom with their masters, with whom they were now on full terms of familiarity. Indeed, they became imaginary kings, by lot, and masters waited upon them. No one was allowed to become angry. Dancing, singing, and shouting, with every possible *folâtrerie*, was indulged to the full, and he was most admirable who was merriest. Such rites gradually crept into the Church and burlesqued its offices. The Jubilee of the Hebrews is said to have borrowed some of its characteristics.

Profane festivals, designed, it has been thought, to show the natural equality of all mankind which prevailed in the golden age, were allowed by the priests, who imagined that the best way of keeping their hold upon the populace was to temporarily allow such pagan revelries. The Middle Ages saw these mock festivals systematically practised in the churches in Europe. Chief were the *Fêtes des Foux*, the *Festum Asinorum*, the Feast of the Bull, of the Innocents, and that of *Soudiacres*.

Profane Feasts

For the ceremony of the boy-bishop it was customary on the 6th day of December to choose for election one of the choristers in cathedral churches. In this office, which lasted until Innocents' Day (the 28th), the chosen chorister held full power, and a kind of visitation. He conducted the ceremonies of the church, disposed of prebends that fell vacant, and exercised the full prerogative of an ordinary ecclesiastical prelate. So far was the *drôlerie* carried that, in the event of death, this temporary personage was laid into earth with full episcopal rites. The practice obtained in almost all collegiate and parish churches throughout England. In 1229 (December 7th) the boy-bishop said vespers before Edward I., who made him and his companions a substantial gift. Dean Colet in 1512 specially provided that every Childermas (or Innocents' Day) the St. Paul's scholars should "come to Paulis Churche and hear the Chylde-Byshop's sermon; and after be at hygh masse, and each of them offer a penny to the chylde-byshop; and with them the

Childermas

maisters and surveyors of the scole." Prohibited in the reign of Henry VIII., the ceremony was temporarily restored during that of Queen Mary.

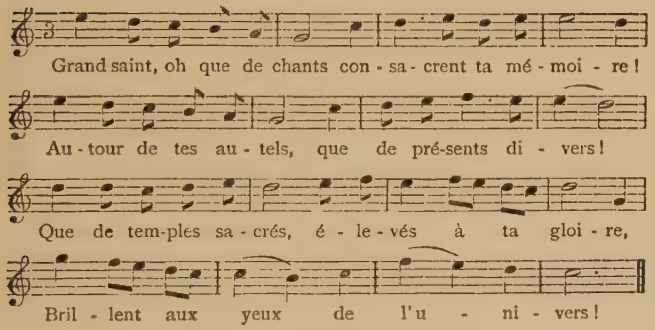
In France, similarly, on the Feast of St. Nicholas (December 6th) the boy-bishop, fully attired in episcopal vestments, with mitre and crosier, surrounded by boy-companions in clerical dress, took possession of the churches and performed all the ceremonies and offices. Warton states that the Mass alone was kept sacred.

Thirteenth Century Practices

But there is plenty of evidence to prove that the boy-bishop was the actual celebrant at High Mass. Some of the early notices show that the Church viewed these things with mixed feelings; for we read that the Council of Strasburg prohibited the choosing of a boy-bishop in 1274. On the other hand, the founders' statutes of Winchester College (1380) specially provide that the PUERI are to be permitted to perform the full service, according to Sarum use. At York, in 1367, boys were to be *competenter corpore formosus*—that is, chosen for their handsome appearance. Towards the end of the fourteenth century boys were rewarded for performances of this ceremony at Hyde Abbey, Winchester. The words of the record are, "Pro pueri celebrantis in festo St. Nicholai." At Eton, boys directed the divine services on St. Nicholas' Day, being directed by statute (1441); but were debarred from doing the like on the Festival of the Innocents. A modified form of ceremonial existed in the rules of *Montem* until as late as 1847. At Noyon, the *episcopus puerorum* directed the whole

service of Innocents' Day. Rotherham had a "Barnebishop" in 1481, and there is a record of the item, "A myter for the boy-bishop of cloth of gold, with two knopps of silver, gilt and enamelled."

A L'HONNEUR DE SAINT NICOLAS.



In Franconia, on St. Nicholas' Day, a scholar was elected as boy-bishop, two others being appointed deacons. After the solemn procession to the cathedral in full canonicals, the service being over, the party of youths went from door to door demanding (not begging) money as a matter of right. We have a printed record[1] of one of these ceremonies, celebrated on Innocents' Eve, when the boy-bishop and his youthful clergy went

[1] *Processionale ad usum insignis et preclare Ecclesie Sarum*, Rothomagi, 1566.

with lighted tapers, solemnly marching to church, chanting the versicles, with the dean and canons in front, and the boy-bishop and his boy-priests in the chief place at the last. This book gives the music. It further describes how the ordinary disposition of things was reversed, so that the canons bore the incense and the book, and the petit-canons the tapers according to the rubric. Then the *episcopus puerorum* advanced to the altar of the Holy Trinity and All Saints, which he first censed, and next the image of the Holy Trinity, his priests singing the while. Then all chanted a service with prayers and responses, the boy-bishop taking his full share. Afterwards he received his crosier from the cross-bearer, other ceremonies were performed, and he chanted the compline. He also delivered an exhortation and pronounced the Benediction. By statute of Sarum, any one interfering with these doings was anathematized. At Salisbury Cathedral a monument to one of these youthful bishops created no small surprise as to the diminutive person and weighty clothes, until it was explained that the figure was that of an *episcopus peurorum* who had died during his term of office. In England the Reformation put down such grotesqueries. A late account by an eye-witness of the Feast of the Innocents at Aix (1645) declares that the writer[1] had seen "in some monasteries in this province, extravagancies solemnized which the Pagans would not

Boy Bishop

[1] Quoted in Hone's *Ancient Mysteries* (1823).

have practised. Neither the clergy nor the guardians, indeed, go to the choir on this day, but all is given up to the lay-brethren: the cabbage-cutters, the errand-boys, the cooks and scullions, the gardeners. In a word, all the menials fill their places in the church, and insist that they perform the offices proper for the day. They dress themselves with all the sacerdotal ornaments, but torn to rags, or wear them inside out; they hold in their hands the books reversed or sideways, which they pretend to read with large spectacles without glasses, and to which they fix the shells of scooped oranges, which renders them so hideous that one must have seen these madmen to form a notion of their appearance; particularly while dangling the censers, they keep shaking them in derision, and letting the ashes fly about their heads and faces, one against the other. In this equipage they neither sing hymns, nor psalms, nor Masses; but mumble a certain gibberish as shrill and squeaking as a herd of pigs whipped on to market. The nonsense verses they chant are singularly barbarous":—

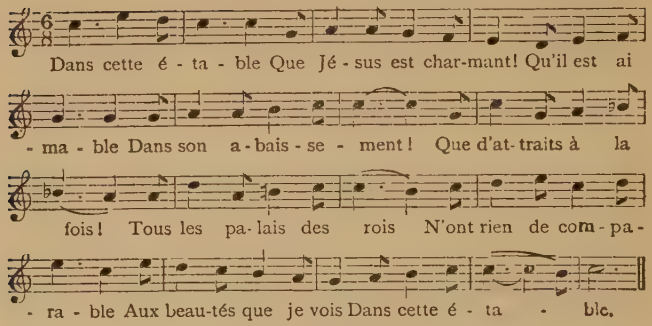
Extravagant Ceremonies

> "Haec est clara dies, clararum clara dierum,
> Haec est festa dies, festarum festa dierum."

This account shows the ceremony in its decline. With the offices omitted and all pretence at a service abandoned there was but one step farther needed, and that was to sweep away the whole thing from beginning to end.

DANS CETTE ÉTABLE.

Dictionnaire de Noëls (p. 436).



"Que sa puissance
Paraît bien en ce jour,
Malgré l'enfance
Où le réduit l'amour!
L'esclave racheté,
Et tout l'enfer dompté,
Fait voir qu'à sa naissance
Rien n'est si redouté
Que sa puissance."

—FLÉCHIER.

Another set of words to this air (popularized through Gounod's pretentious arrangement under the title "Bethlehem") is given in the *Dictionnaire de Noëls* (p. 336), beginning—

"Chantons l'enfance
De notre doux Sauveur,"

by Mgr. Borderie, Bishop of Versailles. The melody is also adapted to 2-4 measure.

Carol.

Moses in the Bull-rushes.

Four new carols.

Printed and sold by J. & C. Rivers, Frogmore, London.

A CHRISTMAS CAROL.

Noah

CHRISTIANS, rejoice, lift up your eyes.
Now Angels of your fears away,
News to cheer the regions of the skies,
Salvation's born to-day.

Jesus, the God who ever need lear,
Is come to dwell with you,
On day he makes his entrance here,
Enclosed in mortal clay.

Cease, ye purple swaddling bands,
Ye rolling flowing plumes,
A manger for his cradle stands,
To hold the King of Kings.

Go shepherds to where the infant lays,
Go leave the humble stable,
With tears of joy in all your eyes.
Go shepherds kiss the Sole.

Abraham

Then Gabriel sing and Music around,
The heavenly armies throng,
They raise the chorus to lofty sound,
And thus concludes the song

Glory to God that reigns above,
Who peace diffuse on earth,
We'll join to sing our Maker's love,
For there's a Saviour born.

Lord, and shall angels have the song,
And men no tunes to raise,
O may we lift those useless Tongues
When we forget to praise

Glory to God that reigns above,
Let peace surround the earth,
Mortals may know their Maker's love,
At their Redeemer's birth.

On the NATIVITY of CHRIST

Isaiah

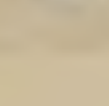
BEHOLD the grace appears,
The promise is fulfill'd,
Mary, the wond'rous Virgin, bears,
And Jesus is a child

The Lord, the highest God,
Calls him his only Son,
He bids him rule the lands abroad,
And gives him David's throne.

Our Jacob shall he reign,
With a peculiar sway,
The nations shall his grace obtain,
His kingdom no'er decay.

To bring the glorious news,
A heavenly form appears,
He tells the shepherds of their joys,
And banishes their fears.

Hosea



Go, humble Jessias, said he,
To David's city fly,
he promis'd I shout born to day,
Down in a manger lie.

With looks and heaven serene,
Go will Christ your King,
And straight a flaming troop was seen,
For they such heard them sing.

Glory to God on high,
And heavenly peace on earth,
Good will to men, to angels joy,
At the Redeemer's birth.

In vast flow to divine,
Let friars employ their songsters,
With the celestial bowl we join,
And lead repeat their songs.

Glory to God on high,
And heavenly peace on earth,
Good will to men, to angels joy,
At our Redeemer's birth.

Moses striking the Rock.

A NEW CHRISTMAS CAROL

HARK, ye [illegible] arch'ning,
Hark! [illegible] the news,
That others is the King of Kings,
Has saw a Saviour born.

CHORUS.

Ye people on earth your [illegible] raise,
To Christ our Redeemer, in rapt'rous praise,
Hallelujah! praise the Lord. Hallelujah, &c.

Jacob

Then shining Heralds from on high,
Their joyful tidings bear,
With acclamations down the sky,
And humble shepherds hear

Glory to God, and peace to men,
The star may chear did sing,
Let earth repeat the sound again,
And hail the new-born King!

This is the day our Lord did chuse
To visit mortal men,
And from the hands of his to loose
All those that trust in him.

Jesse, with the Head of Christ.

Lord Jesus let thy kingdom spread
Through all the earth below,
From land to land thy wonders read;
And thy salvation know

Hosanah! let all earth and heaven
Unite the happy morn,
To-day the promis'd Child is gir'n,
And God himself is born.

CHRIST'S BIRTH.

THE King of Glory finds his Son
To make his entrance on this earth,
Behold the midnight bright as noon,
And heavenly bands declare his birth.

David

About the young Redeemer's head,
What wonders and what glories meet,
An unknown star arose and led
The Eastern sages to his feet.

Simeon and Anna both confess
The infant Saviour to proclaim,
Inward they felt the sacred fire,
And blest the Babe, & owa'd his name

Let Jews and Gentiles blasphieme aloud,
And treat the holy Child with scorn,
Our souls adore th' eternal God,
Who condescends to be born.

CHAPTER XIV.

CAROLS AND CUSTOMS.

Old Christmas and its customs—Luther a carolist in his youth—Christmas in Russia—York customs—The hunting of owls and squirrels—The ancient and famous dish of the boar's head—The proper carol—Yule-log—Christmas Day on board a man-of-war—A knight and his merry jest—The holly and the ivy—A glutton Mass—Omens and superstitions—Parody.

> "Janus sitteth by the fire with double berd,
> And he drinketh of his bugle-horne the wine,
> Before him standeth the brawne of the tusked swine."
> —"Franklin's Tale" (CHAUCER).

No festival of the year has been so prolific of interesting customs as Yuletide. In one sense it forms a link with the past of which we cannot afford to lose sight. An old writer quaintly describes how the sacred rites and ceremonies, though differing in detail, had a common origin. He goes back to the Flood, and asserts that as mankind then had one religion, so in the lapse of time, after the Tower of Babel and the dispersion of nations, all manner of different creeds cropped up. He finds that the allegories and symbols of the ante-Christian priesthood became more and more confused, though certain things remained incorrupt and imperishable, such as the Fall, retribution, forgiveness, and faith.

The single idea (which is a common property of all nations) underlying the fabric of universal carolry is the celebration of the seasons. Their return was everywhere welcomed with song. The clergy endeavoured to connect the remnants of Pagan idolatry with Christianity because of the impossibility of suppressing it. The very word Yule was used by Saxon and other Northern races to denote the feast of Thor—a time of mingled feasting, drinking, and dancing, with sacrifices and other religious rites. We apply it indifferently to Christmastide and its songs.

Feast of Thor

Martelmas, or the Feast of St. Martin (on November 11th), was none too soon for our ancestors to enter upon their winter revels. But the chief period was, of course, during the Twelve Days prescribed by ancient law. On Christmas Eve country carol-singers spent half the night tramping the ice-bound ways and frosty woodlands, now and anon striking up their old melodies, which sang of the heavenly birth and earth's substantial comforts and joys, with impartial intermixture. A fine, hearty welcome greeted them at the houses and farmsteads, whose occupants sat up in impatient anticipation. We can believe the carolists put forth their best efforts, oblivious to the open-eyed bribery of the full, foaming tankards. Towns and cities had their waits, who visited patrons with unfailing regularity on the eve of the Nativity. The practice was ancient and honourable. Bishops themselves, if we are to believe Durandus, at one time made a custom of singing carols with their clergy at this tide.

Bishops as Carolists

In one form or another we may trace the same thing throughout Europe. Luther has testified to the fact that in his youth he sang from house to house, village to village, with a carol-party. French peasants

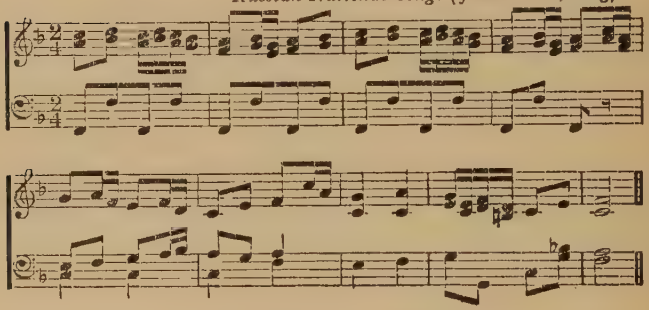
KNECHT RUPRECHT (1784).

notoriously sang their Noëls in church, tavern, and household. In Russia school-children, country-folk, and church choirs sang traditional songs under the

windows of the better-favoured people when fast-time was over and the cheerful supper was served, glad enough if a few coppers were bestowed on the carolists.

OLD TWELFTH NIGHT SONG,

Russian National Songs (John Prach, 1815).



York Cathedral on Christmas Eve was wont to be decorated with mistletoe. Stukely sees in this a surviving rite of ancient Druidism, when the mistletoe, or sacred "all-heel," was laid on the altars emblematically of the advent of Messiah. "This mistletoe," says he, "they cut off the trees with their upright hatchets of brass, called *Celts*, fixed upon the staffs that they bore. Innumerable are the relics of these instruments found all over the British Isles." York had a similar ceremony, mistletoe being set upon the high altar, while pardon and freedom, public and universal liberty were proclaimed at the gates of the city. Heralds blew the Youle-girth from the four barres to the four quarters

of heaven, and every one was welcome for the Twelve Days, no restraint for the time stated being set upon dicers, carders, and common and unthrifty folk. At the sound of the trumpet all the people, in token of rejoicing both in church and at the four gates, cried "Ule, Ule!" Cities could afford to treat the people generously at such a time. They worked hard enough during the year, and both pay and holidays were scarce enough. But the proverb arose, "It is good to cry 'Ule' at another man's cost."

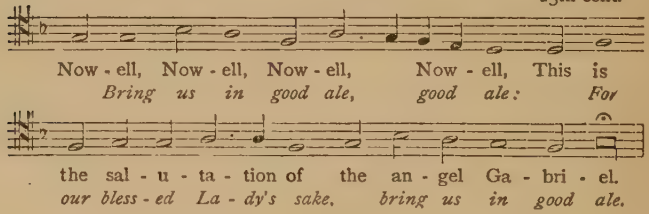
It is good to cry Ule!

With the houses and halls gaily decorated and great fires kindling on the hearths (one Elizabethan house paid taxes on thirty-four fire-hearths), Christmas morning dawned brightly on the good souls preparing for the wants of multitudes of kinsmen, guests, and stray folk of every description. None were suffered to go away empty. The halls were full to overflowing with goodly companies of gentlefolk, yet still room was found for the minstrels and peasants who on this day dined with the lord of the manor. Rustic sports whiled away the tedious hours before the great repast. Hunting owls and squirrels was popular with the rustics. But in ancient times even the clergy came booted and spurred to Mass, with a hawk at wrist, ready for falconry and hunting the moment Mass was said and breakfast over. Without giving a date, Hone states that "not long ago, in the metropolis itself, it was usual to bring up a fat buck to the altar of St. Paul's, with hunters' horns blowing, etc., in the middle of divine service. For on this very spot, or near it, there formerly stood a temple

of Diana."[1] From hunting-field, private chapels, and parochial church the people trooped homewards to the feast, which had been in preparation perhaps for weeks. The first ceremony, says Sandys, after a proper decoration of the house with evergreens, including the pearled berries of mistletoe, is, or should be, the lighting of the Christmas block, or Yule-log, a custom of very ancient date. This is a massy piece of wood,

NOWELL, THIS IS THE SALUTACYOUN OF THE ANGELL.[2]

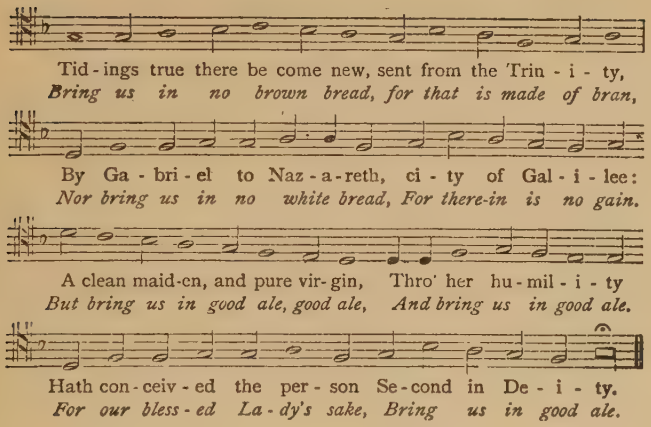
15th cent.



[1] *Ancient Mysteries*, p. 160; 1823.

[2] From Wright's *Songs and Carols*, printed by the Percy Society. The manuscript appears to have been the property of a country minstrel of the fifteenth century. The editor of the printed copy remarks that "the great variations in the different copies of the same song show that they were taken down from oral recitation, and had often been preserved by memory among minstrels who were not unskilful at composing, and who were not only in the habit of, voluntarily or involuntarily, modifying the songs as they passed through their hands, and adding or omitting stanzas, but of making up new songs by stringing together phrases and lines, and even whole stanzas, from the different compositions which were imprinted on their memories." The two sets of words show that sacred or secular use made little difference to the carollers, provided they had a right good melody.

"Bring us in good ale"



frequently the rugged root of a tree, grotesquely marked, and which should burn throughout the holidays, allowing of a small portion being reserved for the purpose of kindling next year's fire. Then came the first dish, the boar's head, served with a song. This Yule-tide custom, of Scandinavian origin, is known to have obtained in England during the twelfth century, since Henry II. had the dish served with trumpets before his son. The carol which we give is preserved in a single leaf, all that remains of Wynkyn de Worde's *Christmasse Carolles* (1521). Queen's College, Oxford, still observes this quaint ceremony. A second carol treating of the same subject is from Ritson's *Ancient Songs* (1792); while a third, sung at St. John's College, Oxford,

Yule Dish

is from *The Christmas Prince* (1607), printed in 1814:—

THE BOAR'S HEAD CAROL.

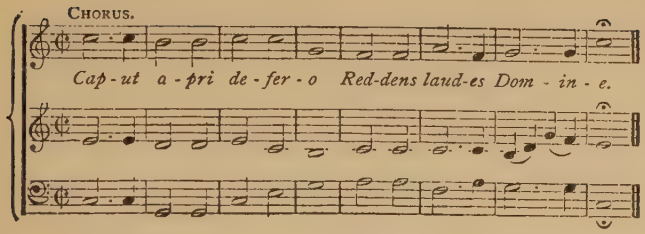
Christmasse Carolles. Wynkyn de Worde (1521).

The Boar's head in hand bear I Be-deckt with

bays and rose-ma-ry; And I pray you my mas-ters

be mer-ry, *Quot es-tis in con-viv-i-o.*

"Caput apri defero"



The Boar's head, as I understand,
Is the rarest dish in all this land,
Which thus bedeck'd with a gay garland
Let us *servire cantico*
Caput apri defero,
Reddens laudes Domino.

Our steward hath provided this
In honour of the King of bliss,
Which on this day to be served is,
In Reginensi Atrio.
Caput apri defero,
Reddens laudes Domino.

As the ancient form of the words is much changed in the above version, quotation is also made of the original. Hearne observes that it is not now easily to be met with, being much laid aside about the time that some of David's Psalms came to be used in its stead:—

Story of the Carol

A CAROL BRINGYNG IN THE BORE'S HEED.

Caput apri differo
Reddens 'laudes' Domino.

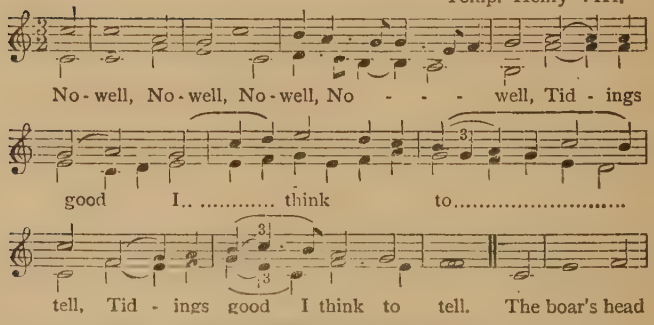
The bore's heed in hand bring I,
With garlans gay and rosemary,
I pray you all synge merely
Qui estis in convivio.

The bore's heed, I understande,
Is the chefe servyce in this lande,
Loke where ever it be fande,
Servite cum cantico.

Be gladde lordes bothe more and lasse
For this hath ordeyned our stewarde
To ghere you all this Christmasse
The bore's heed with mustarde.[1]

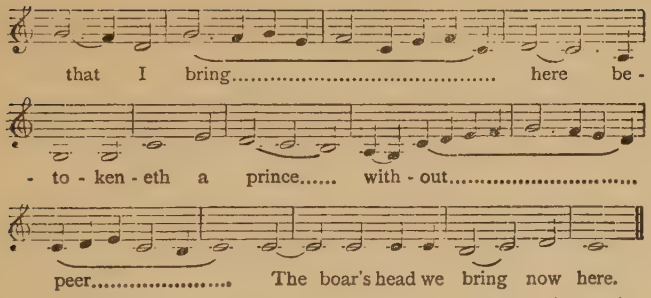
NOWELL, NOWELL.

Temp. Henry VIII.



[1] Cf. *In Die Nativitatis*—"The Boar's Head that we bring," Ritson's *Ancient Songs*. Other "Boar's Head" carols are quoted by Ritson, Bullen, and Brand.

The Yule-log



(*Smert.*)

According to Drake (*Shakespeare and his Times*), the Yule-log was formerly placed in the middle of the great hall. Each member of the family in turn sat upon it, sang a Yule song, and drank to a merry Christmas and a happy New Year. At the feast which followed Yule-cakes were introduced, handed round, impressed with a figure of the child-Saviour. A favourite dish was the frumenty (or furmety), made of creed wheat, boiled in milk with sugar and nutmeg. Tankards of spiced ale were also served.

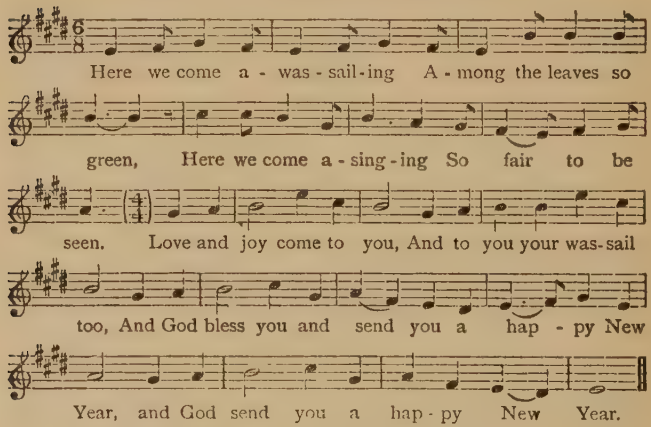
Highland Custom

A singular custom was observed at Strathdown, formerly common to the Highlands, where, says Stewart, "piles of juniper wood were collected and set on fire, each door, window, and crevice being first closely stopped up, the fumes and smoke of the burning wood cause the inmates violent sneezing and coughing, until they are nearly exhausted; but thereby (as they fancy) driving off disease. A cordial is afterwards administered to

each person. . . ." Horses and cattle were treated to the same anticipatory cure.

The Persians on New Year's Day exchanged gilded eggs, for the egg typified the beginning of things. The ancient Druids gave mistletoe to the people, for which, however, it is said, they obtained good, practical equivalent. In later times gifts were exchanged, and people said to one another, "*strenue*" (courage), which in the form *etrennes* still obtains in France, as in *le jour d'etrennes*.

HERE WE COME A-WASSAILING.



Our wassail cup is made from the Rosemary-tree,
And so is your beer of the best barley.
Love and joy come to you,
And to you your wassail too,
And God bless you and send you a happy New Year.

There are several more stanzas in some of the traditional versions. Compare "Here we come a-whistling," in A. H. Bullen's *Christmas Garland* (1885), page 183.

The following is a brief but picturesque description of Christmas Day on board an English man-of-war in 1675, from *Teonge's Diary*:—

Christmas at Sea

"Chrismas day wee keep thus: At 4 in the morning our trumpeters all doe flatt their trumpetts, and begin at our Captain's cabin, and thence to all the officers, and gentlemen's cabins, playing a levite at each cabine door, and bidding good morrow, wishing a merry Crismas. After they goe to their station, viz. on the poope, and sound 3 levitts in honour of the morning. At 10 wee goe to prayers and sermon, text Zacc. ix., 9. Our captaine had all his officers and gentlemen to dinner with him, where wee had excellent good fayre; a ribb of beife, plumb-puddings, minct pyes, etc., and plenty of good wines of severall sorts; dranke healths to the King, to our wives and friends, and ended the day with much civill myrth."

An amusing story, connected with carol-singing, is related in *Pasquil's Jests*, 1609, where it is headed "A Tale of a Merry Christmas Carroll sung by Women":—

"There was once upon a time an old knight, who, being disposed to make himself merry at Christmas time, sent for his tenants, together with their wives, to dine with him in the great hall. When meat had been set upon the table, he commanded that no man should

drink, until *he that was master over his wife* should sing a carol, to excuse all the company. Great niceness there was who should be the musician now the cuckoo time was so far off. Yet with much ado, looking one upon another, after a dry hem or two, a dreaming companion drew out as much as he durst towards an ill-fashioned ditty. When having made an end, to the great comfort of the beholders, at last it came to the women's table, where likewise commandment was given that there should no drink be touched till she that was master over her husband had sung a Christmas carol; whereupon they fell all to such a singing that there was never heard such a caterwauling piece of music. Whereat the knight laughed heartily, that it did him half as much good as a corner of his Christmas pie."

Holly and Ivy

The contention between master and dame as to who shall rule the roost is understood to be the key to the following singular carol, which fancifully sets forth the attributes of the ivy and holly. The latter was used only for the decoration of house interiors, while the first-named evergreen was used as a vintner's sign, and also at funerals :—

Nay, ivy, nay, it shall not be I wis;
Let holly have the mastery, as the manner is.

Holly stands in the hall, fair to behold:
Ivy stands without the door, she is full sore a-cold.
Nay, ivy, nay, etc.

Mozart's Carol

Holly and his merry men, they dauncen and they sing,
Ivy and her maidens, they weepen and they ring.
Nay, ivy, nay, etc.

Ivy hath a kybe,[1] she caught it with the cold,
So mote they all have aye, that with ivy hold.
Nay, ivy, nay, etc.

Holly hath berries as red as any rose,
The foster,[2] the hunter keep them from the does.
Nay, ivy, nay, etc.

Ivy hath berries as black as any sloe;
There come the owl and eat him as she go.
Nay, ivy, nay, etc.

Holly hath birdes a fair full flock,
The nightingale, the popinjay, the gentle laverock.
Nay, ivy, nay, etc.

Good ivy, what birdes hast thou?
None but the howlet that cries how how.
Nay, ivy, nay, it shall not be I wis,
Let holly have the mastery, as the manner is.[3]

The following carol on the same subject has the advantage conferred by a good traditional melody, which must have widely appealed, since no less a master than Mozart has treated it as the theme of a set of variations for violin and pianoforte. (See "Ariette" No. 25, published by Litolf):—

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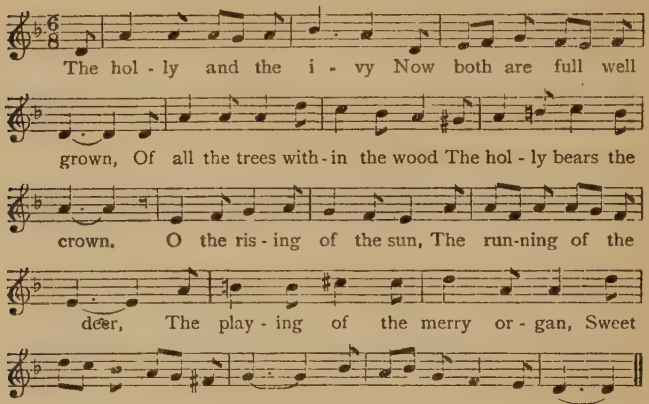
[1] Chapped skin. Ritson prints "lybe."

[2] Forester.

[3] Harley MS., 5,396, Brit. Mus., *temp.* Henry VI. It is overlooked in this piece that ivy (like mistletoe) had a religious significance—viz., everlasting life, through faith.

Story of the Carol

THE HOLLY AND THE IVY.



The holly bears a blossom,
As sweet as any flower;
And Mary bore sweet Jesus Christ,
To be our sweet Saviour.
O the rising of the sun, etc.

The holly bears a berry
As red as any blood;
And Mary bore sweet Jesus Christ
To do poor sinners good.
O the rising of the sun, etc.

The holly bears a prickle
As sharp as any thorn;
And Mary bore sweet Jesus Christ
On Christmas Day in the morn.
O the rising of the sun, etc.

English Ovens at Christmas

The holly and the ivy
Now both are full well grown;
Of all the trees that are in the wood
The holly bears the crown.
O the rising of the sun,
The running of the deer,
The playing of the merry organ
Sweet singing in the quire.

Old-time custom never neglected so important a matter as the appetite. Our peculiarities in this respect have been noted by the Italians, who have a proverb, *Ha piu di fare che i forni di Natale in Inghilterra*, which signifies "He has more business than English ovens at Christmas." We actually celebrated a "glutton-mass" in 1415, during the five days of the Festival of the Virgin Mary. The people rose early, we are told, and attended Mass, during which they ate and drank with the most furious zeal and rapidity. As in France, the very altar itself was a receptacle for rich puddings and other viands placed there for the purposes of the festivity. Hone describes a great Christmas dish which merits passing mention:—"Monday last was brought from Howick to Berwick, to be shipped for London, for Sir Hen. Grey, Bart., a pie, the contents whereof are as follows—viz., 2 bushel of flour, 20 lbs. of butter, 4 geese, 2 turkies, 2 rabbits, 4 wild ducks, 2 woodcocks, 6 snipes and 4 partridges, 2 neats' tongues, 2 curlews, 7 blackbirds, and 6 pidgeons; it is supposed a very great curiosity, was made by Mrs.

English Ovens

A Monster Dish

Dorothy Paterson, housekeeper at Howick. It was near nine feet in circumference at the bottom, weighs about twelve stones, will take two men to present it to table; it is neatly fitted with a case and four small wheels to facilitate its use to every guest that inclines to partake of its contents at table."

Omens and superstitions regarding the days and seasons were especially fruitful in Christmas prophecy. Delusions of joy and misery hung upon a thread. The incidence of a Saturday festival was heavy with the foreboding of untold mischief. Sunday, on the other hand, brought good luck. "That what persone beynge in clene lyfe," says Wynkyn de Worde in the *Golden Legend*, 1496 *circa*, "desyre on thys daye a boone of God; as ferre as it is ryghtfull and good for hym; our lorde at reverence of thys blessid and hye feste of his natiuite wol graunt it to hym."

We have not digressed into the rather tempting games and pastimes which Christmas either called forth or encouraged; nor shall we take but a step in the direction of parody, which spares few things, and least of all popular songs, which are the counterpart of bodily recreation. The following is from Hone's *Facetiæ*:—

God rest you merry gentlemen,
Let nothing you dismay;
Remember we were left alive
Upon last Christmas Day,
With both our lips at liberty
To praise Lord Castlereagh,
For his practical comfort and joy.

"Carols make Christmas Pies

Tea drew forth a carol, as well it might, from the extraordinary prices which ruled in Addison's day, when best Bohee fetched some 16 shillings a pound.[1] Either the quality of the article or the impudence of its price inspired the carol[2] "dedicated by Francis Hoffman to Queen Caroline and all the Royal Family." This curious piece, after mention of the birthplace "in a manger" and the miraculous presence of deity in "a bush or thorn," continues—

Tea Carols

> Which bush of thorn appears to me
> The same that yields best Peko tea,

and concludes—

> May all who do these truths condemn
> Ne'er taste one single drop of them
> Here, or in New Jerusalem.

The subject of Christmas is crowded with curious history, and we have but touched upon the fringe of its material.

[1] A century before it had fetched as much as £10 per pound.

[2] The merits of Batt's carving knives were thus sung:—

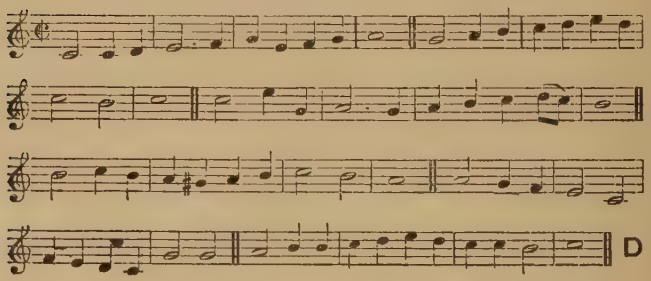
> "Without their help who can good Christmas keep?
> Our teeth would chatter, and our eyes would weep;
> Batt is the cunning engineer whose skill
> Makes fool to carve the goose and shape the quill;
> Fancy and wit unto our meals supplies;
> Carols, and not minc'd-meat, makes Christmas pies.
> 'Tis mirth, not dishes, sets a table off;
> Brutes and phanaticks eat and never laugh."

—"Batt upon Batt," by John Speed of St. John's College, Oxford (1694.)

The chapter may fittingly close with the time-honoured tune by John Wainwright as it appeared in Ashworth's *Collection of Tunes* (*circa* 1763). Though printed in C, the capital at the end indicates the true key.

MORTRAM.

PECULIAR MEASURE. OLD 50th. PSALM TUNE.



Christmas Day in Day

Christians awake, salute the happy Morn
Whereon the Saviour of the World was born
Rise to adore the Mystery of Love.
Which Hosts of Angels chanted from above
With them the joyfull Tidings first begun
Of God incarnate & the Virgins Son
Then to the watchfull Shepherds it was told
Who heard th' Angelic Herald's Voice-behold!
~~To you ordn~~
I bring good Tidings of the Saviours Birth
To you and all the Nations on Earth
This Joy hath God fullfilled his promised Word
This day is born Jr Saviour Xt the Lord
In David city Shepherds ye shall find
The long fortold redeemer of Mankind
Wrapt up in swadling Cloaths, be this the Sign
A Cratch contains the holy Babe divine
He spake, & straightway the celestial Quire
In Hymns of Joy unknown before conspire
The Praises of redeeming Love they sung
And Heavns whole Orb wth Hallelujah rung
God Highest Glory was their on them Still
Peace upon Earth & mutual Good Will

To Bethlehem straight th' enlightned Shepherds ran
To see the Wonder God had wrought for Man
They saw their Saviour as the Angel said
The swaddled Infant in the Manger laid
Joseph & Mary a distressed Pair
Guard the sole Object of th' almighty Sire
To human Eyes none present but they two
Where Heavn was pointing its concentred View
Amazd the wondrous Story they proclaim
~~Th' Amazd [illegible] Fame~~
The first Apostles of his Infant Fame
But Mary kept & ponderd in her Heart
The heavnly Vision wch the Swains impart
They to their Flocks & praising God return
With Hearts no doubt yr did within them burn
Let us like these good Shepherds then employ
Our grateful Voices to proclaim the Joy
Like Mary let us ponder in our Mind
Gods wondrous Love in saving lost Mankind
Artless & watchfull as these favoard Swains
While Virgin Meekness in the Heart remains
Trace we the Babe who has retrievd our loss
From his poor Manger to his bitter Cross
Follow we him who has our Cause maintaind
And Man's first heavnly State shall be regaind

FACSIMILE OF ORIGINAL MS. OF "CHRISTIANS AWAKE."

CHAPTER XV.

ADIEU TO CHRISTMAS.

Italian folk-music—Pifferai—Waits—Farewell to Christmas.

ITALIAN folk-music seems to have been lamentably neglected. The *Trovatori* and *Giocolini*, who sprang from the thirteenth-century Provençal movement in Italy, had their *volgar poesia ballata* and *intuonate* or love-songs with dance-airs, *maggiolate* (or May-day songs), which should have survived the fifteenth century, when these orders ceased. Dante's own *ballate* were everywhere known and sung, if we are to believe Sacchetti. While the *Trovatori* themselves were the counterpart of the *Trovères* or Troubadours, the *cantori a liuto* and *cantori a libro* corresponded with the Provençal minstrels. Late *canti popolari* abound, nor are they without marked characteristics of the sunny land which inspired them. For the best Italian Christmas pieces one must, of course, look to the Church composers. Things sacred and secular almost touch, in some of the compositions. Miss R. H. Busk,[1] for example, quotes the following *Lauda* which comes from the sixteenth

An Italian Lauda

[1] *Folk-songs of Italy*, 1887.

century. Unluckily there is no copy of the air to which it was sung :—

Jesu nostro amatore
Prendi li nostro cori
Or audite esta Ballata
Che per amore fo trovata,
L'anima sara impazzata
S'ella non sente l'amore.
Jesu nostro amatore
Prendi li nostri cori.

The *Pifferai*, or Christmas pipers of Rome, evidently had something in common with our waits. Before the Reformation, and again during Mary's reign, great processions were formed on Nativity Day, with priests in full canonical dress carrying lights around the steeple of St. Paul's, while the city waits made music. On this day, too, children went from door to door "a cattaring" or "catherning," after the manner of the Christmas carollers and pace-eggers. This was their song :—

If you're within
Open the door and let us in,
And when we're in,
We won't come out
Without a red apple
Rolled up in a clout.

Roll, roll.
Gentle butler, fill the bowl ;
If you fill it of the best,
God will send your soul to rest ;
But if you fill it of the small,
The devil take butler, bowl and all.

Our bowl is made of the ashen tree.
Pray, good butler, drink to we.
Some for Peter, some for Paul,
A few red apples will serve us all.

Brand gives another song for this day, though plainly it belongs to Halloween or All-Souls (the 1st of November and its vigil). The children who sang the song[1] were from Cheshire :—

Soul day, Soul day, Saul.
One for Peter, two for Paul,
Three for him who made us all.
An apple or a pear, a plumb or a cherry
Any good thing that will make us all merry.
Put your hand in your pocket and pull out your keys,
Go down in the cellar, bring up what you please.
A glass of your wine, or a cup of your beer,
And we'll never come souling till this time next year.
We are a pack of merry boys all in a mind,
We have come a souling for what we can find.
Soul, soul, sole of my shoe,
If you have no apples, money will do.

Up with your kettle and down with your pan,
Give us an answer and let us be gone.

The institution of "Waits" or "Wayghtes" was ancient, and had its counterpart in the *Zinkenisten* (or Zink-players) of Germany. Edward IV. defined his duties, which were to make Bon Gayte at every chamber-door and office, for fear of pickers and pillers, four times nightly between Michaelmas and Shrove Thursday; after that, three times nightly. Exeter and other cities besides

Waits' Duties

[1] The traditional air is published.

London appear to have had a regular service of Waits. The *Coxcomb* of Beaumont and Fletcher refers to this sort of person as follows :—

> Where were the Watch the while? good sober gentlemen
> They were like careful members of the city,
> Drawing in diligent ale and singing Catches.

But apart from those who served in the capacity of Waits to households of kings and noblemen, or to the town burgesses, "waits" not uncommonly described municipal musicians and players of oboes. "At the present day," says Stainer and Barrett, "the Waits are detached bodies of impromptu musicians, who make night hideous for three weeks before Christmas, with wretched performances of indifferent melodies." Like the original Waits, the *Pifferai* have almost disappeared. They were of the shepherd class, chiefly from the mountains of Abruzzi, which they quitted in time to spend St. Catherine's Eve (November 25th) in the city. Dressed in broad-brimmed felt hats, with peacock's feather and red tassels scarcely hiding their flowing natural tresses, they cut a picturesque figure, with coats of blue linen, a flaming red vest, a large leathern waist-bag and corded *ciocie* (or sandals). So they go, in groups of three, through the streets, pausing before the sacred images and playing the *Novena*. Sometimes they are invited to repeat their performances in a hospitable family circle, where they play the old folk-melodies, two upon pipes (of the flageolet or clarinet type) and one handling

The Novena

a *Zampogna*, or rude bagpipe. Leo XIII. forbade such performances before 4 A.M., a restriction which points to the fact that *Pifferai* spent day and night entertaining citizens with their rude strains. They are still to be heard in Abruzzi, Umbria, and Marche, where the quaint minstrels go from house to house collecting money or victuals in good store, against the time of the Nativity, when they return to the hills comparatively rich. Nowadays the drums and brazen notes of the *Sminfaroli* are more commonly heard in the towns, an exchange as regrettable as the hymns which have usurped the pleasant carolry of our own land.

A summary of the Carolry which we have described leads to the conclusion that for the greater part it is identical with Folk-song. It is also older. Long before France, England, or Germany had an individual tongue carols were sung in Latin or one of its derivatives, though only the smallest musical vestiges remain to us. The times had their traditional methods, which disappeared, leaving very little behind them. Such obstinate traces as are still discoverable we have included in these pages.

Where Carolry differed from Folk-song, history had differentiated between the minstrel and the musician. Just as Chaucer could not honestly be claimed as a child of Nature, product of no school, independent of all class culture, so the early musicians were plainly separate from the artless children of song who made the earliest pieces, whether churchmen, minstrels, shepherds, or

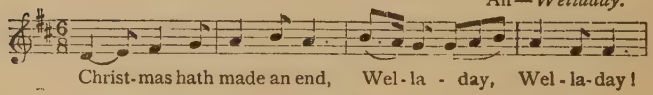
individuals who sang for sheer loneliness. The last-named class would not unnaturally spring from the forerunners of the monasteries, who, being driven to hiding and seclusion, would invent many things to solace their solitude.

From the angelic hymn which had its echo in the carol of the shepherds an endless train of poetry and music has sprung up. Such things appeal to all. A true carol sings the Birth, which is an elemental idea. The cradle of the human race has its song, which is endless. And just as in pre-Christian times "everything that has breath" is invoked no otherwise than the stars, winds, dews, frosts, lightnings, green things, wells, fish, fowls, and beasts—that the whole poetical universe is laid under contribution, so too has Music paid her tribute with every possible kind of melody, symphony, and oratorical song. The subject is limitless, and our collection of examples merely skirts the threshold of a wide vista. But it does so with the certain knowledge that no other work in the English language has so much as made the attempt. With this consolatory remark the author takes leave of the matter, trusting that the quotations will make amends for the shortcomings of the text.

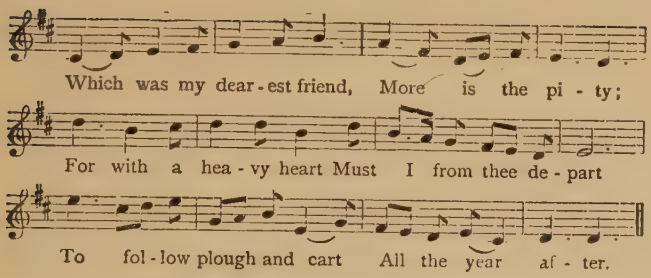
l'Envoi

CHRISTMAS HATH MADE AN END.

Air—*Welladay.*



"Welladay!"



Lent is fast coming on,
Welladay, welladay,
That loves not anyone,
More is the pity;
For I doubt both my cheeks
Will look thin eating leeks;
Wise is he then that seeks
For a friend in a corner.

All our good cheer is gone,
Welladay, welladay,
And turned to a bone,
More is the pity.
In my good master's house
I shall eat no more souse,
Then give me one carouse,
Gentle, kind butler.

It grieves me to the heart,
Welladay, welladay,
From my friend to depart,
More is the pity.
Christmas, I mean, 'tis thee
That thus forsaketh me,
Yet till one hour I see
Will I be merry.

Story of the Carol

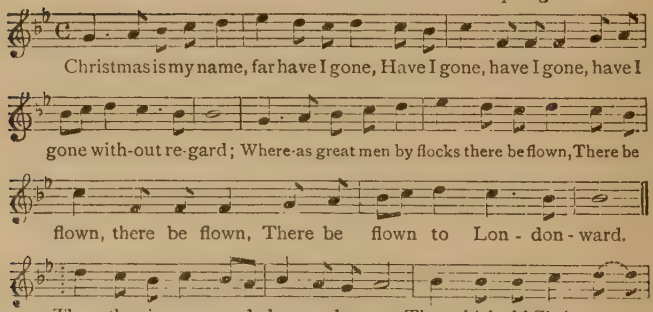
Elizabeth Rogers' *Virginal Book* (Add. MS. 10337), a folio in the British Museum, written about 1656, preserves this air, which is known to be older, since in 1566 a licence was granted to one Mr. Wally to print a second "Welladay." The present tune is also associated with the death of the Earl of Essex (see Philips's *Old Ballads*, vol. iii. p. 107), and became known as "Essex' Last Farewell." Like "Fortune my Foe," it was one of the hanging-tunes, being commonly chanted at executions. "Wellaway" (another form of "Welladay") occurs in the early romance of *The Hornchild*—

Hanging-tunes

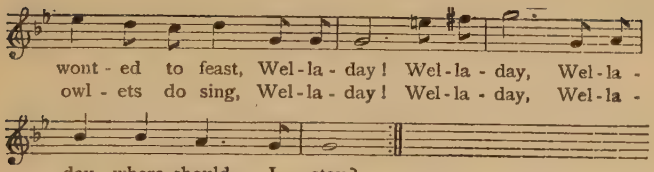
> Horn sette him abenche,
> Is harpe he gan clenche
> He made Rymenild a lay
> Ant hue seide welaway.

CHRISTMAS LAMENTATION.

Air—*Now the Spring is come.*

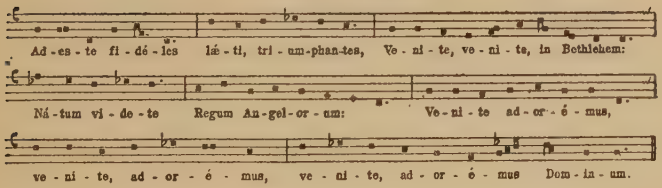


"Adeste Fideles"



Christmas beef and bread is turn'd into stones,
Into stones, into stones, into stones, and silken rags;
And Lady Money sleeps and makes moans,
And makes moans, and makes moans, and makes moans in
misers' bags:
Houses where pleasures once did abound,
Nought but a dog and a shepherd is found,
Welladay.
Places where Christmas revels did keep
Are now become habitations for sheep.
Welladay! welladay! welladay! where should I stay?[1]

ADESTE FIDELES.



A survival of rites once part and parcel of Pagan custom is still seen at Seville Cathedral, where castanet

[1] See Payne Collier's *Roxburghe Ballads* for this Elizabethan carol in full.

dances by choristers before the high altar are indulged thrice a year. There is a Whit-Tuesday procession of the Jumping Saints (*Spingende Heiligen*) at Echternach, Luxemburg, where clergy and people dance and carol from the Sauer bridge to the church altar, and thence to the cemetery cross. Nativity ceremonies are similarly popular, as in the universal Catholic representation of the *crib*, *krippe*, or *crêche*. St. Peter's (Rome) on Epiphany Day says Mass in honour of the Magi at three altars, one of the ministrants (like the traditional Gaspard) being black. In German Bohemia, country folk sing pastorals of the coming of the Christ-child. These Erz mountain-dwellers act a simple play during Advent. The company, or angel host, includes two angels, the holy child, a bishop, St. Nicholas (or Peter), Joseph and Mary, an innkeeper, two shepherds, and Knecht Ruprecht (hobgoblin or devil). In their procession through towns and villages the Precentor carries the Star (sometimes hanging from a fishing-rod), while to the sound of music a Christmas-tree decorated with ribands and apples, type of the World-Tree of Norse and Teutonic mythology, is gaily drawn along. A semi-circle formed, the Star Carol is sung:

> "*Ir lieben meine Singer fangts tapfer an*
> *Zü grüessen wolln wirs heben an.*"

Then follow greetings to sun, moon, and stars, the emperor and magistracy, to green things of earth, the mastersinger and his hat, and finally to Charles' Wain. All then sing "*Unzre eingen sejne bott.*"

Appendices.

A.—Biographical.

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Appendix A.

Biographical.

Alfred the Great, born 849, became King of England in 871. A patron of poetry and music, he was also a great traveller from his earliest years.

Ambrose, St. (or Ambrosius), Bishop of Milan from 374. Born at Trèves in 333, died at Milan 397. St. Ambrose introduced the singing of the *Alleluia* from Greece to Italy, and systematized ritual song (antiphons and hymns). He is credited with the composition of about 100 hymns. Some ten of his melodies have come down to us.

Augustine, St., first Archbishop of Canterbury. He was sent by Pope Gregory on a mission to England in 596. Ethelbert's queen (Bertha) took him under protection, but Augustine did not succeed in obtaining full recognition at the hands of the British bishops.

Austin, St., monk of the sixth century. His testimony is valuable, since it bears witness to the exceeding delight which the musical settings of the Psalter and the first hymns created. The good monk was overcome with heart-searchings lest such sensuous effect were a sin.

Bach, J. S., born at Eisenach, 1685, died 1750. To him (says Schumann) "music owes almost as great a debt as religion to its founder." In addition to the three great oratorios for Ascension, Easter, and Christmas, Bach has harmonized and arranged many carols and Christmas hymns. The

Choral-preludes also serve as a magnificent proof of the vitality of the early ecclesiastical songs, amongst them numerous Christmas carols.

Barry, Gerald (*Giraldus Cambrensis*), Archdeacon and afterwards Bishop of St. David's, about 1185. His description of part-singing in the twelfth century leaves us in no doubt that our records of such music are very defective. The spring carol, "Sumer is icumen in," must have had many highly-interesting precursors.

Bede, The Venerable, priest of the Anglo-Saxon Church, born 676; author of *Historia Ecclesiastica* (734), spent his life at Jarrow and Bishopwearmouth. He is said to have introduced the earliest builders in stone, and first makers of glass windows.

Boethius (or Boëtius), born of noble parentage at Rome *circa* 475, was consul in 510, and for many years adviser of Theodoric, King of the Western (or Ostro) Goths. He was put to death, on a false suspicion, in 526. His treatise *De Musica* (in five books) is a comprehensive revision of the then declining Greek system.

Byrd, William, born at Lincoln in 1538. He was organist of the cathedral from 1563 to 1572, and afterwards Gentleman of the Chapel Royal. Byrd followed Tallis, of whom he was pupil, as holder of the music-printing monopoly in England in 1585. His lofty and beautiful compositions cover a wide field, from the great Mass in D minor to the preludes and variations of the *Fitzwilliam Virginal Book*. His Christmas music includes a fine carol which ranks with the very best things of its kind. (See p. 91.)

Caxton, William, born about 1412. Introduced printing into England (1474). His press was set up in Westminster Abbey.

Charlemagne, son of Pepin, King of France; born at Liège, 769; became Emperor of the West. To reform and systematize church music, Charlemange secured from Rome singers of Gregorian song. He was a lover and collector of old minstrelsy. His establishment of marts

and fairs throughout France led to the exhibition of shows and miracle-plays, which in turn popularized proses, carols, and hymns of several sorts. This period saw the firm establishment of Gregorian ritual.

Chaucer, Geoffrey (1328-1400), the poet. He was educated at Oxford. Living in a chivalrous and high-spirited period, with England making strenuous fight for foremost place in Europe, his poetry reflects the very colour of the time. Its music and minstrelsy give the best possible mediæval picture. To carol, with Chaucer, was to dance and sing for joy—

> "Love-dances and springs,
> Reyes, and these strange things."

Clement of Alexandria (170-220), author of the hymn—

> "O Thou the King of Saints, all-conquering Word,
> Son of the Highest, wisdom's Fount and Lord."
> (*Translated by A. W. Chadfield.*)

Dante (or Durante), Alighieri, born at Florence in 1265; spent much of his life in exile and wandering, though it is probably that very circumstance which powerfully wrought in the production of the *Divina Commedia.* He died in 1321.

Despres, Josquin (*Iodocus Pratensis*), 1450-1521. The famous composer to the Courts of Ferrara and Florence. He was described as "the idol of Europe"; and his Masses were everywhere performed. In the old contrapuntal style, his fame is only exceeded by that of Palestrina, Byrd, and Bach.

Du Caurroy, Eustache (1549-1609). Became a singer in the Chapel Royal, Paris. His Nöels are still of repute; but Du Caurroy's fame is a diminishing quantity. He has left a Requiem, two books of *Preces*, *Mélanges* (*chansons*, psalms, and Christmas songs), and Phantasies.

Dunstable, John, was born at Dunstable (Bedfordshire), and died in London in 1453. Though so little of his work remains, owing in part to the destructive influence of the

Wars of the Roses, he is rightly classed with the great composers, taking precedence of Dufay, whom history formerly set first. Thirty-three Motets from the Modena Library best represent Dunstable's life-work.

Dunstan, St., born 925, became Abbot of Glastonbury. His learning and musical attainments were justly celebrated. A facsimile of a surviving *Kyrie* by this saintly composer is given in the *Story of Minstrelsy* (p. 35), from an eleventh century MS. Dunstan is said to have invented the Æolian harp.

Dürer, Albrecht (1472-1528). Born at Nuremberg, son of a goldsmith, became the painter of a city distinguished for its "self-restrained, contented, quaint domesticity." Dürer married, at an early age, a rich merchant's daughter. His works, so highly praised by Mr. Ruskin, include a few precious paintings at Vienna and Hampton Court, and many engravings, some of which (of apocryphal subjects) concern our subject; as for example, "The meeting of Joachim and Anne at the golden gate of Jerusalem" (a half-sheet, with an engraving on wood); "The Virgin miraculously ascending the steps of the Temple," see p. 162 (a half-sheet with wood engraving); "Joseph carpentering, Christ assisting him," showing the Holy Child in the cradle, Mary spinning, and angels attending, while Joseph works at a bench (engraving on wood, by Dürer).

Elfric was Archbishop of York during the reign of Edwy (955) and Edgar (958). The *canons* referred to in our text were directed to Wulfin, Bishop of Dorchester or Shirburn. They are cited in Spelman's *Councils.*

George, St. The Romans, in imitation of the heathen nations, assigned tutelar gods to cities and peoples. Thus St. Andrew was for Scotland, St. George for England, and St. Dennis for France. Bohemia was under the protection of St. Wenceslaus, Denmark of St. Canute. The three tutelar saints, Nicholas, Mary, and Andrew, safeguarded Russia. The practice was familiar in ancient times, when Apollo and Minerva guarded Athens, Juno patronized Carthage, etc. Rome's guardian changed from Mars to

St. Peter, who presides over the castle of St. Angelo, just as did Mars over the ancient capitol. St. George's Day (April 23) had its diversions in the Middle Ages, among which may be counted the play of St. George which is mentioned in 1511. A fraternity of archers was formed in Henry VIII.'s reign bearing the patron saint's title. An excellent song of St. George and the Dragon serves also to connect the mediæval champion with music and minstrelsy. (See *King's Music*, Augener.) Tintoretto's fine imaginative picture on this subject in the National Gallery, no less than the constant reminder in our coinage, keeps the legendry fresh and familiar.

Gregory the Great, Pope (550-604), appears to have been credited with more than he achieved. John the Deacon states that he collected and directed the writing of the *Antiphonary*, and that he founded schools of singing at Rome. Gaevert, however, casts a doubt upon this, showing that Gregory II. or III. was a more probable organizer of these events. Riemann allows that Gregory may have invented or systematized the four church modes (with their plagals), which happened at this time.

Guido D'Arezzo, Benedictine monk, born about 990 at Arezzo, near Rome, improved notation, without inventing it. His lowest note or *Gamma* gave us the word "gamut."

Handel (or Händel), George Frederick (1685-1759), the most considerable oratorio-composer in musical history. His connection with our subject is almost summed up in the Pastoral of the *Messiah* (founded on an old air named "Parthenia") and the Nativity music of the same work.

Helmore, Rev. Thomas (1811-90). Became Master of the Choristers and Priest-in-Ordinary of the Chapel Royal. His collection of twelve *Carols for Christmastide* was drawn from *Piæ Cantiones* (1582).

Henry VIII. (1509-37) was a skilled musician. A few of his pieces are still sung, especially the well-known anthem, "O Lord, the maker of each thing." The Reformation had a disastrous effect upon music, while the suppression of

monasteries literally effaced most of the mediæval collections.

Hucbald (Hugbaldus or Uchubaldus), a monk of St. Amand, Tournay, about 840. Became head of a singing-school at Nevers, and afterwards at Milo.

Ledrede, Richard de, Bishop of Ossory, 1318 to 1360. The MS. referred to as containing six hymns by this author is preserved in the archives of the see.

Luther, Martin (1483-1546), a passionate lover of music, from the early days of Erfurt, when he was a student, to more strenuous times, when he declared it to be "one of the fairest and most glorious gifts of God." He wrote many of the most stirring Reformation hymns, and set some dozen melodies to them. In his youth, he admits having been a carol-singer. In the *Colloquia Mensalia* he is represented as declaring that "Marie, the loving Mother of God, hath more and fairer songs presented unto her by the Papists than her childe Jesus." He elsewhere states that "Music is a half-discipline and schoolmistress that maketh people more gentle and meek-minded, more modest and understanding."

Nazianzen, Gregory; archbishop, poet, and one of the fathers of the Church during the fourth century, banished the Pagan plays from the stage at Constantinople, and introduced sacred dramas in their place. He died in 389. Nazianzen appears in the Roman calendar as saint and martyr.

Nicholas, St., was born at Patara, a city of Lycia, and became Bishop of Myra. He died in 343. His day falls on the 6th of December. St. Nicholas is the patron saint of boys, sailors, travellers, and of the Parish Clerks of London, as also the guardian of female virtue. Dante introduces him in the *Purgatorio*, xx. 31—

> "He furthermore was speaking of the largess
> Which Nicholas unto the maidens gave,
> In order to conduct their youth to honour."
> (*Longfellow's Translation.*)

Appendix A

Notker, Balbulus (840-912), monk of St. Gallen, and one of the earliest composers of Sequences. Of the thirty-five Sequences for Pentecost and Easter the *Media vita*, still sung, is the most famous. That for Christmas, "All praise to Thee, Lord Jesus Christ," is said by Naumann to have influenced both French and Italian song. Balbulus was also an author of several small German treatises on music, which are printed by Gerbert & Riemann.

Palestrina, Giovanni Pierluigi da (1514-94), spent the whole of his life in the employ of the Church at Rome. His four-part setting of hymns and motets for Christmas have some concern with our story; but none of these things really fulfil the definition of a carol.

Prudentius, Aurelius Clemens, born 348 in Spain, was a Christian verse-writer of the latter half of the fourth century. The *Cathemerinon Liber* gives twelve hymns for the following seasons:—1. Cock-crow; 2. Morning; 3. Before Meat; 4. After Meat; 5. At the Lighting of the Lamps; 6. Before Sleep; 7. Fasting; 8. After Fast; 9. Every Hour; 10. At Burial; 11. January; 12. Epiphany. Specimens will be found in Trench's *Sacred Latin Hymns* (1849) and Daniel's *Thesaurus Hymnologicus* (1862).

Sachs, Hans (1494-1576), was the chief of the Nuremberg Meistersingers, whom Wagner has immortalized in the opera of that name. A shoemaker by trade and a poet-musician by profession, Sachs composed 4,275 *Meister-schulgedichte*, 1,700 tales, and 208 dramatic poems.

Stephen, St. The Festival day of St. Stephen is observed on December 26th, a custom traced back to the fourth century, and widely adopted by the Western Churches in the fifth century. In the *Triumphs of Rome*, Bishop Hall states that on this day blessings are implored upon pastures. Among the Finns, money was thrown into a horse-trough by every one who wished himself good luck. It was common to bleed horses at this time. An old proverb says:

> "Blessed be St. Steven,
> There's no fast upon his Even."

Pepys tells us that he was sung to, on St. Steven's Day (1661), by a "washeall and bowle woman and girl."

Sylvester, St., is believed to have founded *Scholæ Cantorum* at Rome in the year 330. Orphan-boys were preferred in these institutions, which taught an authoritative Church use. St. Ambrose followed St. Sylvester.

Appendix B.

Glossary of Words.

Antienne (Fr.), Antiphon; anthem. (See Antiphon.)

Antiphon, or Antiphony (Gr. ἀντιφονία; ἀντί, *against*, and φωνή, *a voice*), the plainsong which introduces a psalm or canticle. One of the oldest songs of the Catholic ritual service, adopted by St. Ambrose, who took it from the Greeks. St. Chrysostom is said to have introduced the antiphonal song into the Greek Church. The term implies song divided between two choirs. "The place of the introductory prelude," says Mr. Abdy Williams (*Story of Notation*, p. 43), "called *Crouma*, which was intended to give the pitch and to remind the singer of the tune, was taken by the antiphon, sung by the priest, and the postlude was represented by the Alleluia."

Balloo, or Balulalow, a cradle or hush-song. The derivation appears to be from the French *Hé bas! lá le loup*, "Hush, there's the wolf" (C. LAMB).

Bambino. The old custom of acting the Nativity in the chancels of churches at Christmas-time was especially popular in Spain, though Pepys testifies that in his day such a thing was attempted in England with almost unbelievable realism (see *Diary*). "A few years since, previous to the troubles in the country," wrote Sandys in 1833, "there was a custom in Spain at Christmas-time of setting

up in most respectable families what was called the *nacimiento*, which was a rude imitation of rocks, with baby-houses, etc., and clay figures representing the Nativity, the shepherds, ox, and ass kneeling to the Holy Infant, with Joseph and Mary in a ruinous stable. Large parties used to meet for several nights, dancing, reciting speeches from old Spanish plays called *Relaciones*, and singing carols to the sound of the Zambomba."

Cancionero (Sp. *Cancion*, a song).

Canon (Lat. *Canna*, a reed), a piece made according to rule. Two or more parts moving upon identical lines, but separated by an interval of one or more beats. Strict imitation.

Canti fermi (Italian pl. ; *Cantus firmus*—Latin), fixed chant, plain-chant, plain-song. A definite church-melody to which upper or lower parts were added. The theme. Bach's choral-preludes use chorales as *canti fermi*.

Cantiones (Lat. *Cantio*, *onis*, a singing or playing), a song, an incantation. *Cf.* Fr. *Chanson*.

Cantor (Latin), a singer, precentor, capellmeister. The post of *maître de chapelle* corresponded with that of *cantor*.

Carol (*Carolle*—Old French ; *Caral*—Old English ; *Kyrriole*—Anglo-Saxon ; *Carolare*—Italian, "to dance." *Choraules*—Latin, the flute-player in choral dance. *Ceorl*, churl, rustic). A short song of festivity, probably intended for dancing in its earliest use. A song of the Nativity. The English form was employed at least as early as the thirteenth century. Chaucer often writes of "karolling" (see "Romaunt of the Rose").

Chorus (*Coros* — Gr. ; *Chor* — Anglo-Saxon and German ; *Chœur*—French ; *Coro*—Italian). The Latin word *Chorus* signifies primarily a dance in a ring. In Greek drama, the chorus were spectators of the play, afterwards expressing their sentiments in songs between the acts. The word stands for both the singers and the song.

Appendix B

Church-ale. Originally a custom of Easter, the Church-ale seems to have trespassed on Whitsun and Christmas Day. Wardens were chosen, who divided the parish, making collections from the people. The proceeds were devoted to a feast, in which the national drink figured conspicuously. There were also afternoon games. Any balance that resulted was placed to the credit of the parish church. Midsummer-ales and meadow-mowings were of the same class. Stubbs in 1585 states that a strong ale was brewed and sold in the churches, for six weeks, a quarter or half a year, and that the money bought books for the service, cups for the sacrament, surplices for Sir John, and what not. The origin is traceable to the Love-feasts or *Agapæ*.

Crotchet (French ; diminutive of *croc*, a hook), a fourth note—*i.e.*, the fourth of a semibreve, ♩ The word was formerly used also as a verb, "to crotchet," as in "Morsels of Scripture warbled, quavered, and crotcheted" (HAMAR).

Descant (Latin *Discantus; dis*—"apart," *canto*—"I sing." *Deschant*—Old French), a part added above a plain-song or *canto firmo*. The soprano (Ger. *Diskant*).

Epiphany, or Twelfth Day, January 6th (Gr. *Manifestation*), a festival dating from the fourth century. The appearance of the star, the conversion of the Gentiles, the Baptism of Our Lord, the Feast of the Three Kings—all these events are celebrated on this day. In some churches baptism was performed, in others a dramatic representation of the Wise Men was incorporated with Divine Service.

Faux-Bourdon (Fr. ; *False bordone*, Ital. ; *Fa-burden*, Eng.), a crude harmony in thirds and sixths. It originated in England, says Riemann. The practice appears to be older than the tenth century (see Gymel).

Gymel (Latin *Gemellum*, a twin-song), early English part-singing in thirds and sixths ; Fa-burden.

Hagmena (corruption of Gr. for "Holy Month" ; Norman *Hoquinanno*, French *Haguillennes*), New Year's Eve. The Yorkshire Hagmena song runs as follows :—

"To-night it is the New Year's night, to-morrow is the day,
And we are come for our right and for our ray,
As we used to do in old King Henry's day;
Sing, fellows, sing Hagman ha.

If you go to the bacon-flick cut me a good bit;
Cut, cut and low, beware of your maw.
Cut, cut and round your thumb,
That me and my merry men may have some;
Sing, fellows, sing Hagman ha.

If you go to the black ark, bring me ten mark;
Ten mark ten pound, throw it down upon the ground
That me and my merry men may have some;
Sing, fellows, sing Hagman ha."

The French also have their rhymes on Aguilaneuf; such as

"Aguilaneuf de céans
On le voit a sa fenêtre,
Avec son petit bonnet blanc,
Il dit qu'il sera le Maître,
Mettera le Pot au feu;
Donnez nous, ma bonne dame,
Donnez nous Aguilaneuf."

In Scotland the Hagmenai was celebrated by children going about as guisarts or masqueraders, who were commonly rewarded with sweet cakes. One Rev. John Dixon of Kelso expounded the word *Hagmena* as "the Hebrew for 'the Devil be in the house.'"

Hexachord (Greek), a scale of six notes.

Lay. The most ancient French songs were *Lais* of a plaintive and elegiac nature. The word is probably from *lessus* (Latin, "complaints and lamentations"). Many of these lays were light and joyous and find their place in ancient romances. The German *Leich*, or *lay*, was conjecturally the offshoot of the old *Reigen* or dance-tunes. Some, however, derive it from the church sequence, to which many of the old *Minnelieder* have an undoubted resem-

blance both in monotony and rhythmic colourlessness. Many dance-songs, it may be added, especially those of the *Ringel* and *Reigentänze* classes, were set to sacred words. Böhme gives a list of a number of these.

Mutation (Lat. *Muto*, "to change"), passing from one hexachord to another. A term used in Solmisation.

Neuma, like the word *nota*, "a sign," which denotes a musical sound. Used in the fourth century and during the greater part of the Middle Ages, *neumes* (or *neumæ*) show the rise and fall of the sounds. See *The Story of Notation* (Music Story Series), p. 53 *ante et seq.*

Noël, ημέρα γενέθλιος, τὰ γεθλια; *Natalis*, *Natalitia*, *Nativitas Domini.* The Nativity was called Noël by Latin races and Christianized Celts. It agrees with the German *Weihnachtsfest.* The Dutch have *Kerstmisse*, *Kersmis*, and for December *Kerst-maend.* Christmas superseded Yule, which is still current in Scandinavia; it is analogous with Candlemas, Lammas, Michaelmas, and Childermas. The Puritans, not liking the Catholic ring of the word, proposed Christ-tide, which, however, never had a vogue. The derivation from *Emmanuel* is sometimes given; others propose Noël "a cry of joy," which it certainly was, though scarcely in the sense intended. "*L'étymologie du mot Noël*," writes Weckerlin, "*a donné lieu à bien des suppositions. On a fait dériver ce mot de l'hébreu* [*Emmanuel*]*; on l'a traduit du mot latin natalis, jour natan de Notre-Seigneur; puis encore on l'a fait dériver de 'nouvel an,' fête que l'Église de Rome avait avancée de huit jours, pour comprendre le 1er janvier dans l'octave de la Nativité. Noël était au moyen âge le cri populaire synonyme de 'vivat' ou 'vive.'*" Sandys says the "season of Christmas is called Noël, or Nouel in France, and hence the carols become Noëls. From this word comes the probable derivation of the English word Nowell. The form Novell is also used, but generally in the sense of News. Others have found an affinity to the word Yule, which may be traced to the Anglo-Saxon *Gehul*, or even to the Latin and Hebrew *Jubilum.*" That this derivation has some support is shown

by the fact that it does not appear to have been confined originally to Christmas-time, but was used as a cry of joy on many great occasions. At the proclamation of Henry VI. it was made use of. Pasquier gives many examples, as at the baptism of Charles VI. in December 1368; the entry of Philip, Duke of Burgundy, with his sister, to Paris, in 1429; and the entry into Paris of Charles VII. in 1437, when the people proclaimed their pleasure by loud cries of "Noel, Noel."

Nuel (Normandy; *Noé*—Burgundy; *Nau*—Poitevins, and *No*). See *Noël.*

Pasconal. (See *Passional.*)

Passional (*Passio*, "suffering"). A passionary or book describing the sufferings of saints and martyrs.

Pastoral. A "pastoral," says Jean Jacques Rousseau, "is a piece of music formed on words relative to the pastoral condition; or an air which imitates that of the shepherds, which has its sweetness, tenderness, and nature. The air of a dance composed in the same character is also a pastoral. The manner in which small pastoral pieces grew to large poems points the way in which music also developed her simple rustical songs and dances into cantatas, sonatas, and symphonies. An early example of the first-named may be cited in Adam de la Hale's *Le Jeu de Robin et de Marion*, which was played in 1285 at the Court of Charles of Anjou, at Naples. The work, according to Tiersot, is a simple pastoral comedy, with a string of folk-songs much older than De la Hale's time.

Pistol Book ('Pistle-book), epistle-book.

Prime (Lat. *Primus*, first). The first part of the day, dawn. In the Catholic Church, the first canonical hour succeeding to Lauds.

Rosalia, a sequence or passage repeated a step higher or lower.

Solmisation (a word formed from *Sol* and *Mi*, two of the degrees of the gamut), the act of singing. Singing the old Latin Notational syllables to the notes UT RE MI FA SOL LA SI.

Appendix B

Tierce, the service which took place at the third hour of the day; the Undersang of the Anglo-Saxons.

Trope, the series of sounds from A to á, two octaves, including B flat. The trope could be transposed, the word then standing for Key.

Undern (Anglo-Saxon), the third hour—*i.e.*, 9 A.M.

> "About undern 'gan this orb alight."
>
> —CHAUCER.

In Chaucer's time, undern was the usual dinner-hour. In the North of England the same word was used for afternoon.

Yule (*Gal.*; Anglo-Saxon, "merry"), the merry feast. Ere-Yule corresponded with Christmas, and After-Yule with New Year's holidays. Another derivation gives Joulos, the month in which Christmas occurs. Juul was also a feast with Northern nations, about the period of the shortest day. It resembled the Roman Saturnalia of one single day.

Zambomba. Parchment was stretched across the mouth of an earthen jar, with a slender reed fixed in the centre, which, when sounded, produced a hollow noise not unlike a tambourine rubbed by the fingers.

Appendix C.

Chronological Table.

A.D. 1-100. Temple singing practised in the Hebrew Church.

100-200. Telesphorus, Bishop of Rome, instituted the Feast of Noël.

200-300. Censorinus, Roman grammarian, wrote a book called *De Die Natali*, of which the tenth chapter deals with music.

300-400. St. Ambrose wrote upwards of one hundred hymns and a few tunes such as "Veni Redemptor Omnium." St. Sylvester founded singing-schools at Rome. Aurelius Prudentius (b. 348), the first carol-writer, flourished during this period.

400-500. Roman withdrawal from England (407). Time of Hengist and Horsa. The word *Wassail* first introduced. Organs in Spanish Churches. St. Jerome mentions *Carols*. Irish Druidism lasts to the middle of the century.

500-600. The Benedictines settle in England. Pope Gregory frames the canon of the Catholic Church, apportions the ecclesiastical year, and systemizes its music. Some twenty-four songs (or hymns) came into use. St. Augustine lands in Thanet. Boëthius' treatise written—the text-book of the Middle Age Neumatic Notation.

600-700. Bede, author of Ecclesiastical History, born 672. Anglo-Saxon youths study in France. John, Precentor of

Rome, instructs the Weirmouth monks in choral service. Bells from Brittany introduced into England.

700-800. Charlemagne founded schools at St. Gallen and Metz. The Fairs had stage performances, which led the monks to invent Mysteries and Passion Plays. Evidence of hymns being employed during Mass.

800-900. Alfred the Great encourages music. Sequences invented or introduced by Notker (840-912), a monk of St. Gallen. Harmony of a crude form came into use. Helmore takes this period as a starting-point for the Carol. Hucbald's *Musica Enchiriadis* written about this period. The famous Antiphonary of St. Gallen (in neumatic notation) dates from about 850. The Twelve Days' Feast instituted by Alfred the Great.

900-1000. Cornish Carol ascribed to this century. St. Dunstan (b. 925) of Glastonbury. Guido d'Arezzo. The Feast of Fools and the Feast of the Ass became popular. The Church recognized Guido's scheme of Notation.

1000-1100. Cnut ordains that the people learn the *Pater Noster* and Creed, which appear to have been sung at this period. A carol, beginning "Congaudeat turba fidelium," survives from this century. Monks' orders in England much extended. William the Conqueror establishes fairs after the plan of those of Charlemagne. Christianity introduced into Norway. Urban preaches the First Crusade.

1100-1200. The *Prose de l'Ane.* Minstrels found a priory in Smithfield (London). Sequences, Tropes, and Cantiones used in connection with the Mysteries. Virgin Mary plays introduced. Rise of the Minnesingers in Germany. The Minstrel Crusade. Richard and Blondel. Gymel (or part music) popular in England. The melody of "O filii et filiæ" ascribed to this century.

1200-1300. Rise of the Provençal Troubadours. Establishment of the English language. The carol "Sumer is icumen in." Several MSS. of Miracle Plays, etc., in the British Museum date from this time. The ceremony of the Boy-bishop.

Palestrina wrote Christmas madrigals. Carols of the century are numerous. Polish *Kolendas* (or Noëls) have come down to us from this period.

1300-1400. Many Latin treatises upon music and its theory now appeared, including those of Philipp de Vitry and John de Muris. Tradition places Robin Hood in this period. Plays were enacted at Paris University. A rare set of popular carols (in a Museum MS.) is of this century (see p. 55).

1400-1500. "Song of Agincourt" and fifteenth-century carols. Caxton's introduction of printing. Wars of the Roses. Dunstable and music. Joan of Arc. A ballad age.

1500-1600. Henry VIII. and music. The Boar's Head carol printed by Wynkyn de Worde. Luther's chorales. Marbeck, Byrd, and Du Caurroy produce some of the finest carols.

1600-1700. *Nuove Musiche* and the birth of Opera and Oratorio. Monteverde. "Remember, O thou man." Organists begin to develop an instrumental style, employing Noëls, church-themes, etc., as *canti fermi*. Oliver Cromwell and carols. "The Jolly Vicar," by Dr. Rogers.

1700-1850. Coloured broadsides and single sheets employed for carol verses.

Appendix D.

Bibliography.

(*a*) A LIST OF MANUSCRIPT CAROLS IN THE BRITISH MUSEUM.

Eleventh century. Miracle Play with music in neums. Cotton Vespasian. D. vi. f. 77b.

Twelfth century. Sequences, Tropes, and Cantiones. The music, on a four-lined stave, comprises Latin hymns such as *Congaudeat hodie celestis curia.* Some of these are reproduced in Dreves' *Analecta Hymnica.* Add. MSS. 36,881.

Twelfth and thirteenth centuries. Miracle Play, *The Three Kings*, or *The Adoration of the Magi.* Music in neums. Add. MSS. 23,922.

Circa 1227. Office for the Circumcision, *Fête des Foux* (containing the famous *Prose de l'Ane*). The music is given on a stave of four red lines, in diamond notes. Egerton MSS. 2,615.

Carols. A set of fourteenth and fifteenth century carols (words only). See p. 63, Sloane MSS. 2,593.

Carols of fourteenth-fifteenth centuries written by John Brackley, Friar of Norwich (see p. 56):—

Lulay, my child, and wepe no mor (This ender nithgt).
Now has Mary born a flour.

Lullay, lullow, my barne, slepe softly now.
I saw a swete semly syght.
Puer natus in Betlehem. (Add. MSS. 5666.)

Fifteenth century. When Cryst was born of Mary fre.
Be glad, lordynges, be ye more and lesse. (Words only.) Harley MSS. 5396.

Fifteenth century. Joy we all now yn this feste for verbum caro factum est. (Words only.) Harley MSS. 275, fol. 146*b*.

Fifteenth century. Now let us be mery, bothe all and some. Such a lady seke I never more. (Words only.) Harley MSS. ff. 4, 112.

Fifteenth century. Carolle ffor crystynmesse (beginning "The Rose es the fayreste flour of alle"). (Words only.) Add. MSS. 31,042, fol. 110*b*.

Fifteenth century:—
The Wefferes (Weavers). York Mystery Plays.
Three Latin proses with music in coloured notes.
Add. MSS. 35,290, ff. 234-241*b*.

Fifteenth-sixteenth centuries:—
Tydynges, tydynges that be trwe.
Mirabilem misterium, ye son of God ys man becum.
(Words only.) Lansdowne MSS. 379, f. 38.

Fifteenth-sixteenth centuries. Carols for two or three voices. Add. MSS. ff. 7*b*-58 *passim*:—
Nowelle, tydynges gode y thyng to telle (Smert).
Nowelle, who ys there that syngith so (Smert).
Mervele nozt, iosep.
Man be joyfull (Smert); f. 11*b*.
Soli deo sit laudum gloria (Smert and Trouluffe).
Haue mercy of me, kyng of blisse (Smert, Ricard de Plymptre); f. 17*b*.
Regi canamus glorie; f. 18*b*.
O radix iesse; f. 19*b*.
O clavis dauid (Smert); f. 20*b*.
O david, thow nobelle key (Troulouffe, John, and Smert, Ric.); f. 21*b*.
Now make we ioye; f. 28*b*.

Jhesu fili virginis (Smert); f. 29*b*.
Jhesu fili dei (Smert and Trouluffe); f. 32*b*.
Tydynges trew; f. 33*b*.
Nascitur ex virgine (Smert); f. 34*b*.
Do welle and drede no man; f. 35*b*.
Alleluya. Now may we myrthis make; f. 36*b*.
Proface, welcom. This tyme ys borne a chylde of grace; f. 39*b*.
Jhesu fili virginis; f. 43*b*.
Blessed mote thu be, swete ihesus (Smert); f. 52*b*.
Nesciens mater virgo virum peperit (three settings); ff. 54*b*, 7*b*.

Early sixteenth century. "This Virgin clere," a dialogue with three-part chorus, "Thys endere nyzth," with refrain, "By, by, lullay." Royal App. 58, f. 52*b*.

Early sixteenth century:—
Alone here I sitt; f. 48*b*.
Ah, my dere son, said Mary ("This endurs nyght"); f. 50*b*.
Jhesu, mercy how may this be (in five divisions); f. 53*b*.
Affraid, alas! (in five divisions); f. 58*b*.
Wofully afraid (William Cornyssh, junr.); f. 63*b*.
Ah, gentill Jhesu! (Sheryngam); f. 67*b*.
Wofulle arayd (Browne); f. 73*b*.
My feerfull dreme (Gilbert Banaster); f. 77*b*.
Ah, blessid Jhesu! (Richard Davy); f. 82*b*.
Ah, my hart, remembir! (R. Davy); f. 86*b*.
Be hit known to all (four divisions); f. 118*b*.
In a slumbir; f. 122*b*.

1519-33. Nesciens Mater (for four voices). Royal MSS. 8, G. vii., f. 6*b*.

Temp. Henry VIII. Nesciens mater virgo virum peperit (three voices). Add. MSS. 5665, f. 123*b*.

Temp. Henry VIII. Qui Petis, O filii! (v. 2, "The moder full manerly"; v. 3, "I mene this by Mary"; v. 4, "Musyng on her maners"). For four voices (Pygott). Add. MSS. 31,922, f. 112*b*.

Temp. Henry VIII. Noe, noe, noe, puer nobis nascitur (J. Mouton). Add. MSS. 19,583, f. 7*b*.

1576. God ys the cheffest unizon (Sir Peter Harfurth). Cotton, Vespasian A, xxv., f. 163*b*.

Sixteenth century:—
Hodie nobis, cœlorum rex.
Angelus ad pastores.
Hodie Christus natus est.
Noe, noe, exultemus.
Eight-part carols by Dyricke Gerarde. Royal App. 17-22.

Sixteenth century. Parvulus filius hodie natus est. Three parts. Royal App. 23-25.

Sixteenth century. Hodie nobis, cœlorum rex (eight voices). D. Gerarde. Royal App. 26, 29.

Sixteenth century:—
Noe, noe, exultemus.
Hodie Christus natus est (eight voices). D. Gerarde. Royal App. 31-35.

Sixteenth century. Hodie nobis celorum rex (eight voices). Noe Truie. Royal App. 49-52, 54, 53.

Late sixteenth century. Nesciens mater virgo virum peperit (four voices). Wryghte. Add. MSS. 17,802.

Sixteenth-seventeenth centuries:—
Puer natus est nobis; f. 16*b*.
Angelus ad pastores; f. 26*b*.
Parvulus filius hodie natus est; f. 34*b*.
Gloria in excelsis; f. 35*b*.
Cum natus esset Jesus (Orlando di Lasso); f. 43*b*.
Hodie Christus natus est; f. 49.
Add. MSS. 17,786-17,791.

1607. Chester Mysteries, in twenty-four pageants, with directions for acting. Very little music is given.

Early seventeenth century:—
Borne is the babe.

Sweet was the song.
Gloria in excelsis Deo, singe my sowle (Tho. Weekes). For five and six voices. Add. MSS. 17,786-17,791.

Early seventeenth century:—
I heard a messe of merry shepards (in four parts).
Out of ye orient (possibly by Byrd.) Egerton, 2009-2012.

After 1613. Out of the orient (for five voices). Add. MSS. 29,401.

After 1624. Angelus ad pastores (for five voices). Add. MSS. 17,792.

1632. Hymnes or Carrols, by W. A. (words only). Harley, 3357.

After 1669. Harke, sheapard swaynes (for five voices). George Jeffreys. Add. MSS. 10,338, f. 233*b*.

Seventeenth century. Harke, sheperd swaynes.
Angelus ad pastores. H. Lawes (autograph). For five voices. Add. MSS. 31,434.

Seventeenth-eighteenth centuries. Liber Cantionum Martini Gobelii. A large collection of hymns, amongst which are scattered a number of carols for three or four voices—*e.g.*,
Puer natus in Bethlehem (Ein kind gebohrn); f. 80*b*.
In dulci jubilo nun singet; f. 81*b*.
Das neugeborne Kindelein; f. 85*b*.
Was ist hier vor ein Kindelein; f. 171*b*.
Add. MSS. 32,137.

Before 1760. Quæramus cum pastoribus (four voices); f. 28.
Noe, noe, noe, psallite (four voices); f. 45.
Nesciens mater (eight voices); f. 81*b*.
From the *Moduli* of Joannes Mouton (published 1555).
Add. MSS. 5,043.

1770. Quem vidistis, pastores (five voices). A. Tubal.
Add. MSS. 14,398, f. 118*b*.

Circa 1782. Noël. Voyci l'heureuse nuit (four voices); f. 17.
Eustache du Caurroy.
Noël. Sors de ton lit (four voices); f. 18.
Add. MSS. 11,585.

Before 1782. Rejoyce, rejoyce, with hart and voyce (four voices).
Byrd (from *Songs of Sundrie Natures*, 1589). Add. MSS. 11,586, f. 29*b* (in Burney's hand).

Eighteenth century. Rejoice, rejoice, with heart and voice (four voices); f. 45.
Cast off all doubtful care; f. 46.
From Virgin's womb (five voices); f. 75*b*.
An earthly tree a heavenly fruit it bare (six voices); f. 93.
William Byrd. Add. MSS. 23,626.

Late eighteenth century. Chester Mysteries, being a copy of George Bellin's MS. of 1600, made by G. Steevens. Add. MSS. 27,945, f. 51*b*.

1804. Two Antiphons for four voices, by Samuel Wesley (autograph).
Hodie Christus natus est; f. 92.
Vidimus stellam; f. 111. Add. MSS. 35,001.

1835. Quem vidistis pastores; f. 30.
Hodie nobis cœlorum rex; f. 38.
Hodie Christus natus est; f. 45. By Nanini.
Add. MSS. 34,051.

1855. Angelus ad pastores (eight voices). Felice Anerio.
Pastores loquebantur (eight voices).
Nato Domino (eight voices).
Hodie nobis cœlorum rex.

Nineteenth century. Hodie nobis cœlorum rex; f. 46*b*.
Hodie nobis de cœlo; f. 55*b*.
Quem vidistis pastores (David Perez); f. 62*b*.
Egerton, 2,449.

Nineteenth century. Quem vidistis pastores (six voices). Vittoria. F. 25*b*.
Hodie nobis cœlorum rex. Nanini. F. 32*b*.
Egerton, 2,460.

Appendix D

(*b*) PRINTED COLLECTIONS OF CAROLS IN VARIOUS LIBRARIES.

Noëls nouvellement composez à l'honneur de la Nativite de nostre saulveur et Redepteur Jesu-Christ, etc. Claude le Nourry dict le Prince, 1520.

Christmasse Carolles, 1521, Wynkyn de Worde. Only one leaf remains, being preserved in the Bodleian Library. The colophon reads: "Thus endeth the Christmasse Carolles, newly imprinted at Londō, in the fletestrete, at the sygne of the sonne, by wynkyn de worde. The yere of our lorde MDXXI."

Christmas carolles newely Imprinted. Imprynted at London, in the Poultry, by Richard Kele, dwellyng at the longe shop under saynt Myldredes Chyrche (*circa* 1546).

Certayne goodly carowles to be songe to the glory of God. John Tysdale 1562.

Christmasse carols, very new and godly (Thomas Becon). Printed by John Day, 1563.

Christenmas carrolles (Christopher Payne), licensed to James Roberts, 1569.

A Book of Carols by Moses Powell, licensed to John Wolf, 1587.

Ane Compendious Booke of Godly and Spirituall Songs, collectit for avoiding of Sinne and Harlotrie (Edinburgh, 1597). Reprinted 1621 and 1801.

Melismata (1611) preserves, "Remember, oh thou man!" Ravenscroft.

Melanges de la Musique de Eustaché du Caurroy, Maistre de la Musique de la Chappelle du Roy. Published at Paris by André Picart, 1610.

Hodie nobis de cœlo pax (a three-part piece) by Alessandro Grandi, Fitzwilliam Museum, Cambridge. (Early seventeenth century). Press mark 179 2 F 22.

Certaine of David's Psalmes intended for Christmas Carolls, fitted to the most common but solempne tunes, everywhere familiarly used, by William Slatyr. Printed by Robert Young, 1630.

Welsh carols abound in various collections, such as the Myvyrian MSS. belonging to the Cymmrodorion (dating from 1640).

Anthony a Wood's collection includes Christmas Carols, 1642; New Carols for the time of Christmas, 1661; and Christmas Carols, fit also to be sung at Easter. Oxford.

Luke Wadding, Bishop of Ferns, issued in 1680 a book of carols bearing the following title:—

A Pious Garland of Godly Songs for the solace of his friends and neighbours in their afflictions.

The good bishop's share consisted of hymns and Christmas carols to the following airs, which thus associated are still sung in the Parish Church of Kilmore, Barony of Forth, County Wexford:—

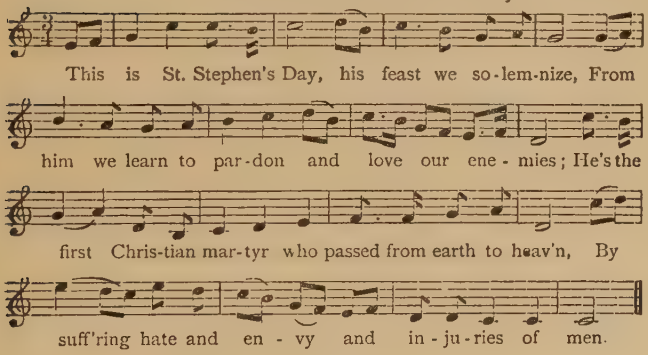
Patrick Fleming.
Ochone.
Bonny Broom.
The Dumpe.
Since Coelia's my foe (by Thomas Duffet).
Farewell, Fair Armelia.
The Knell.
The Skilful Doctor.
Fortune my Foe.
How cold and temperate am I grown.
Alas! I cannot keep my sheep.
That time the groves were clad in green.
Norah oge nee Yeorane.
Neen Major Neal.
Shea veer me geh hegnough turshogh ("It is lonely you have left me").

Dr. Grattan Flood, to whom I am indebted both for the foregoing note and the following carol, adds that though Bishop Wadding's book went through five editions, it is

now most rare, there being no copy in the British Museum. Here is an example of the homely verse which the Kilmore parishioners chanted:—

A CAROL FOR ST. STEPHEN'S DAY.

By Luke Wadding, Bishop of Ferns (1675).
To the tune of *Neen Major Neal.*



More just than the just Abel,
This prince of martyrs died,
His blood not for revenge
But for God's pardon cried;
For fury and for rage,
He did remission crave,
For malice he had mercy,
And love for hate he gave.

This soldier of the cross,
Armed not with steel but faith,
Doth not assault but suffer
All that the Evangelist saith.
On bended knees with hands
And eyes fixed on the skies,
With humble heart he prays
For murderous enemies.

He closed not up his lips,
Whilst he enjoyed his health,
To gain for them a pardon
That did procure his death.
Pardon, good God, their rage,
This holy saint doth pray,
Lay not unto their charge
Whate'er they do or say.

This champion of the Cross,
To conquer death doth die.
Sufferings are his triumphs,
Death is his victory.
The stones like showers of hail,
Which Jews on him did cast,
Became pure crowns of pearls
And palms which ever last.

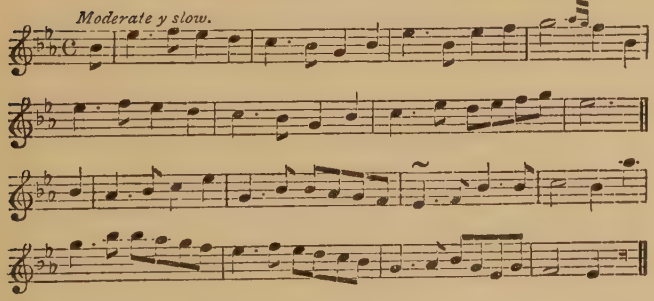
He saw the heavens all open,
The throne of glory dressed,
Our Saviour Christ preparing
To place his soul in rest.
Then let us daily pray
For those who us offend,
That with St. Stephen we may
Enjoy a blessed end."

While on the subject of Irish Carolry, it may be observed that a careful examination of Dr. Joyce's great volume of Irish Folksong revealed but one undoubted carol—namely, "The Leading of the Star" (or, as in a variant, simply "The Star"), which is not mentioned in the *Pious Garland.* In reply to some inquiries, Dr. Joyce kindly gave the following interesting particulars:—"In the part of Ireland (South Limerick) where I spent my boyhood and youth, the custom of singing Christmas carols was unknown. This accounts for the almost total absence of any mention of them in my books. Considering the name as well as the character of the tune, I have no hesitation in expressing an opinion that "The Leading of the Star" was the air of Christmas-carol words. There is another and very pleasing

little melody in my book[1]—namely, *Handsome Sally* (p. 193), which you may be even more sure of. I remember well when, about 1854, I brought this air under Dr. Petrie's notice, he at once recognized it as one of the Christmas-carol tunes sung in Dublin streets. I never heard it in Dublin, however, nor anywhere else, except at home, as I explain in my short notice.[2] But Petrie's statement may be considered as settling the question, and I may add that Professor O'Curry, who happened to be present, corroborated him. I did not take much notice of it then; for in the first place my attention was not (at that time) much devoted to this class of chants, and in the second place the words of *Handsome Sally* were so inextricably blended with the air since my earliest boyhood."[3]

THE STAR.

From Dr. P. W. Joyce's *Old Irish Folk Music and Songs.*



Broadsides and cheap books and ballads (*circa* 1680-1730) contained in the Bagford collections, British Museum.

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[1] *Old Irish Folk Music and Songs*, P. W. Joyce, LL.D. (1909).
[2] *Id.* Pref. vi.
[3] "'The Leading of the Star' is a carol, but the tune is the old Irish air, *The captivating youth.*—Bunting (1796)."—DR. GRATTAN FLOOD.

Ten Noëls Le Begue (end of seventeenth century).
A la venue de Noël.
Un vierge Pucelle.
Noël pour l'amour Marie.
Noël cette Journée.
Or nous ditte Marie.
Puer nobis nascitur.
Les Bourgeoises de Chatre.
Ou s'en ce gays bergers.
Laiscez paistre vos bestes.
Les cloches.

Patois Carols, published at Dijon in 1701, by Le sieur Ressayre.

Noei Borguignon de Gui Barôzai, contains thirty-four Noëls, and two chansons, and a glossary.

Fitzwilliam Museum (Cambridge).
Hodie Christus natus est, page 9.
Puer natus est nobis, page 1.
Vidimus stellam ejus, page 22.

Three Christmas anthems by Byrd, contained in a manuscript volume of Motets Press mark 30 G 7 (1740).

Lffyr Carolan (Shrewsbury, 1740), containing sixty-five Christmas carols and five for summer.

Nouveaux Cantiques Spirituels Provençeaux; Avignon, 1750.

Hawkins' History, 5 vols., 1776.
Burney's History, 4 vols., 1776-89.
} A few scattered carols are included.

Blodeugerdd Cymrii, or the Anthology of Wales (Shrewesbury, 1779). Gives forty-eight Christmas carols, nine Summer, three May, one Winter, and a carol to Cupid and the Nightingale.

Noëls nouveaux sur les Chants des Noëls anciens notez pou en faciliter le chant, par M. l'Abbé Pellegrin. Paris, 1785.

Recueil de Noëls Provençeaux, composés par le Sieur Peirol, *Menuisier d'Avignon*, 1791.

Recueil de Noëls Provençeaux composés par le Sieur Nicolas Saboly. Avignon, 1807.

Appendix D

Musica Antiqua. Stafford Smith, London, 1812. A few old carols are printed from MSS. in the British Museum.

Pastorale sur la Naissance, par Frère Claude Macée (St. Malo, 1819). Contains twenty Noëls.

1822. Davies Gilbert. Some Ancient Christmas Carols with the tunes to which they were formerly sung in the West of England. London, 1822. 8vo (2nd ed., 1823).

1833. Christmas Carols, Ancient and Modern. W. Sandys, 1833, 8vo.

Christmas Carols, with appropriate music. 1833-40, 4to.

Christmas Carols and Sacred Songs. London, J. W. Parker, 4to, 1841.

Specimens of Old Christmas Carols. Thomas Wright (printed by the Percy Society), 1841.

A Little Book of Christmas Carols. E. F. Rimbault, 1846.

Songs and Carols now first printed from a fifteenth-century MS. Thos. Wright (Percy Society), 1847.

Christmastide: its History, Festivities, and Carols. London, W. Sandys, 1852.

Carols for Christmastide. Helmore and Neale (Novello), 1853. This important collection of twelve old carols is drawn from *Piæ Cantiones* (1582), having English paraphrases and translations, some of which are already famous. The contents are as follows:—

Ecce novum gaudium.
Omnis mundus jocundetur.
Angelus emittitur.
Resonet in laudibus.
Ave, Maris stella, Deitatis cella.
In dulci jubilo.
Congaudeat turba fidelium.
In hoc anno circulo.
Dies est lætitiæ.
In vernali tempore.
Tempus adest floridum.
Psallat Schollarum concio.

Weihnachtslieder (Christmas Songs) Ein Liedercyklus für eine Singstimme mit Pianofortebegleitung. Peter Cornelius. These six songs, composed in 1856, are well written, and form perhaps the best modern collection of Christmas songs extant. In "Die Könige" Cornelius has employed with excellent effect "Wie schön leuchtet der Morgenstern," a favourite chorale, as an accompaniment. The little collection, though not perhaps artistically important, shows an affectionate treatment of a subject which time has hallowed and tradition made her own.

Chappell's Popular Music. 1859, two vols.

Proske's Musica Divina. 1853, continued after his death in 1861.

A Garland of Christmas Carols, ancient and modern. Joshua Sylvester. London, J. C. Hotton, 1861, 12mo.

Songs of the Nativity. W. Husk. J. L. Hotton, 1864, 4to.

Christmas: its Customs and Carols. W. W. Fyffe, London, 1865, 4to.

Bramley and Stainer, 1865.

Songs of the Nativity. W. H. Husk, London, *circa* 1866.

Dictionnaire de Noëls et de Cantiques (Troisième et dernière Encyclopedie Théologique). Edited by l'Abbé Migne; Paris, 1867. Contains about 100 Noëls and carols of the sixteenth, seventeenth, and eighteenth centuries, alphabetically arranged. One of the few comprehensive collections still on the market. A copy is in the Rylands Library. Press mark R 7544, 168/171.

Carols for Use in Church. R. R. Chope, 1868-76.

Christmas Carols. Rev. H. R. Bramley and Sir John Stainer. Novello & Co. Of the forty-two carols contained in this book, twenty-four are modern pieces by well-known composers of the Victorian period. The old melodies are well chosen, and harmonized by Stainer in a fairly effective manner. The new Christmas pieces prove how utterly futile is all modernity in such matters. At best we get a kind of "Nazareth," glorious until we discover its emptiness; at the lowest, a long-drawn maudlin hymn, neither song nor

chorus, but relying on the sacred words to cover its multitudinous absurdities. *Circa* 1876.

Christmas Carols, Ancient and Modern. W. J. Westbrook, Mus. Doc. (London Music Publishing Co.). Fifteen popular pieces. *Circa* 1879.

Weihnachts-Album. A. Sartorio. This little collection of a score of German carols and lullabies puts in a popular form some rare little Christmas pieces. The accompaniments are very simple, so that a child might learn to sing and play most of its contents.

Twelve Old Carols. Stainer (Novello). Here we have Besançon, Tyrolese, Poitou, and Arpajon carols; in addition to Bas-Quercy, Gascon, Normandy, Flemish, and three English carols. *Circa* 1885.

Mélodies, three vols. Tiersot, Paris, 1887-91.

Folk-song Society's Journal (1899-1909). Scattered through the pages of this valuable periodical many interesting carols are found. The following transcript from the index to Vols. I. and II. will serve as a guide to these rural and traditional melodies :—

Come all you worthy Christians i., 74; ii. 117.
Come all ye faithful Christians, ii. 115.
Come all ye worthy Christian men, ii. 116.
Come all you worthy Christian friends, ii. 117.
The Moon shines bright, i. 176; ii. 131.
Christmas Mummers' Carol, i. 178. (See p. 125.)
King Pharim, i. 183.
Christmas Carol, i. 264.
Come all ye faithful Christians, ii. 123 [a Worcester carol].
On Christmas night the joy-bells ring, ii. 126.
Christmas Mummers' carol, ii. 128-130.
Christmas now is drawing near at hand, ii. 134.
Have you not heard of our dear Saviour's love? ii. 135.
Oh, have you not heard and seen our Saviour's love? ii. 136.
Our Saviour tarried out, or *The bitter Withy*, vol. ii. 205 and 300.
God rest you merry, Gentlemen, ii. 281.

Cancionero Musical de los Siglos, xv. and xvi. Barbieri, Madrid, 1890. This collection comprises 500 sacred and secular songs, which are practically the last word of the Troubadours.

Noëls Bressans. Philbert le Duc.

Eight Easter Carols (1890). Curwen & Sons, British Museum, D 619 *e* (1).

Carvalyn Gailckagh. Manx carols, edited by A. W. Moore, 1891; without music. "Carvals" a corruption of Carols. Ballads on sacred subjects were called *carvals*.

"It was formerly the custom in the Isle of Man for young people who thought themselves endowed with the poetic gift to compose carols some time before Christmas, and to recite them in the parish churches. Those pieces which were approved of by the clergy were subsequently chanted by their authors through their immediate neighbourhoods, both before and after the holy festival. Many of these songs have been handed down to the present time. Some of them possess considerable merit, and a printed collection of them would be a curious addition to the literature of Europe."—GEORGE BORROW.

"We must not be misled," says our editor, "by Borrow's account or by the name of carval, or carol, given to these Manx poems, to think that they are merely religious songs or ballads in celebration of Christmas; indeed, out of the whole number only six are immediately connected with the Nativity, and eleven more mention it, but only in connection with other subjects, such as the life and crucifixion of our Lord. By far the greater number of them are devotional rhapsodies which exhort the sinner to repent, by picturing with terrible realism the agonies of hell." "Jacob's Ladder" has its first part copied from the English carol. These pieces belong to the eighteenth century, one being dated 1721.

"The carvals," said Borrow, "are preserved in uncouth-looking, smoke-stained volumes, in low farmhouses and

cottages situated in mountain gills and glens. They constitute the genuine literature of Ellan Vannin." *Drogh Vraane*, a carol on base women, is thought to be the oldest (seventeenth century). "These carols were formerly sung in the parish churches on Christmas Eve, *Oie'l Verrey* (a corruption of *Oie Feaill Voirrey*, Eve of Mary's Feast), as it was called, though many of them, both from their contents and their enormous length, were quite unsuitable for such an occasion. It was the custom for the people on this night to bring their own candles, so that the church was brilliantly illuminated. The decorations were of a very primitive kind, mainly consisting of huge branches of holly and festoons of ivy or hibbin. After the prayers were read and a hymn sung, the parson usually went home, leaving the clerk in charge. Then each one who had a carol to sing would do so in turn, so that the proceedings were continued till a very late hour, and sometimes also, unfortunately, became of a rather riotous character, as it was a custom for the female part of the congregation to provide themselves with peas, which they flung at their bachelor friends. On the way home a considerable proportion of the congregation would probably visit the nearest inn, where they would partake of the traditional drink on such occasions—viz., hot ale flavoured with spice, ginger, and pepper. After this the parting song—

> '*Te traa goll thie dy goll dy lhie*,' etc.,
> ''Tis time to go home and get to bed,'

would be trolled out, and the last of the revellers would depart. The Oie'l Verrey services are still continued, but are entirely shorn of their riotous accompaniments." Aarey Yacob, "Jacob's Ladder," is an inferior imitation of the English carol. The first stanza is thus:—

> "Shenn Jacob un laa, myr ve toolit as skee,
> Lesh clagh fo e chione, lhie eh sheese ec yn oie,
> Ayns shen ren eh dreamal jeh aarey ec laue,
> Ve soit er y thalloo as roshtyn gys niau."

(Old Jacob, when tired and weary one day,
With a stone for his pillow, at night down he lay,
And there he did dream of a ladder close by;
It was set on the ground, and did reach to the sky.)

The characteristics of these sacred ballads are scarcely of sufficient merit to give them rank either as poetry or true carolry. For the most part didactic, they lack the picturesque imagery and the quaint rustic melody of the best of our English carols of similar age. Written for the most part after the publication of the Manx Bible (in 1772).

English Carols of the Fifteenth Century. Edited by J. A. Fuller-Maitland (*circa* 1891), (Leadenhall Press). This is one of the most important works of its class ever issued. The contents are as follows:—

Hail! Mary, full of grace, Modyr in virgynytee.
Nowel, nowel, nowel! To us is born owr god emanuel.
Alma redemptoris mater. As I lay up on a nyth.
Now may we syngyn as it is quod puer natus est nobis.
Be mery, be mery, I prey you every chon.
Nowel syng we now al and sum.
Deo gracias anglia ("Agincourt Song").
Now make we merthe al and sum.
Abyde I hope it be the beste.
Qwat tydyngis bryngyst thou, massager?
Eya martir Stephane.
Prey for us the Prynce of Pees amice cristi Johannes.
Ther is no rose of swych vertu.

Eight Children's Carols for Christmas; also a second selection. Curwen & Sons, 1891-93. British Museum, Press Mark D 619, *g* 3 and 4.

English County Songs. Edited by Miss Lucy Broadwood and Mr. J. A. Fuller Maitland. London, 1893.

A Collection of Old English Carols, as sung at Hereford Cathedral. W. D. V. Duncombe, 1893, 8vo.

Das Deutsche Geistliche Lied, Books 1-vi. (edited by Heinrich Riemann). Simrock, 1895. A strong collection of Old German carols—Marienlieder and Weihnachtslieder.

Appendix D

Twelve Noëls Basques Anciens (Paris), 1897. C. Bordes.

Early English Harmony (Plainsong Society's Publication), edited by Professor Wooldridge; 1897. Here are several facsimiles of fifteenth-century carols.

Yule-tide Carols. St. Paul's Music Leaflets, 107-114. British Museum, E 1766, *e* (5); 1897.

Noëls Anciens, par le R. P. dom Georges Legeay, Organiste à l'Abbaye de Solesmes, 2 vols., Victor Retaux (*circa* 1900).

Christmas Album, edited by E. Duncan (Augener & Co., 1901). Here will be found the "Boar's Head Carol," "Resonet in laudibus" ("Now O Zion gladly raise"), and a selection of Christmas pieces, including the interesting traditional song, "What ear shall be closed?" Bach's famous cradle-song from the *Christmas Oratorio*, "O Tannebaum," and Schulz's "Des Jahres letzte Stunde."

Carols and Songs of Christmastide, edited by E. Duncan. (Augener & Co.). 1902. Twenty-four pieces are included in this collection. Byrd's "From heavenly maid," from *Songs of Sundry Natures* (1589), is quoted in a convenient form for solo and chorus. There also occur the following:—"Prose de l'Ane," "Joys Seven," "The Waits' Song," "Here we come a-wassailing," "The Cherry Carol," and "Welcome Yule."

Weckerlin's Chansons Populaires, 2 vols., Paris, 1903.

Christmas Carols (1st series), J. Williams, 1903, 8vo, British Museum, f. 1171 *ee* (46).

Wiltshire Folk-songs and Carols, Rev. G. Hill, 4to, 1904.

A Book of Old Carols, edited by H. J. L. J. Massé and Charles Keenedy Scott (Breitkopf & Härtel), 1907. This excellent collection has twenty-three carols drawn from all countries. In the Preface, M. Massé states that his first intention was to include English examples of the fifteenth century, "but," says he, "the words were a great difficulty, the music was most certainly another." While agreeing with the remark,

it may be added that neither difficulty is insuperable, as we hope the promised second volume will prove.

Story of English Minstrelsy, by E. Duncan. Vol. ix., "The Music Story Series." London, 1907. A copy of the Cornish carol in modern notation is here given (p. 220). Another rare carol will be found on p. 220—viz., "To-morrow shall be my dancing day."

Of Novello's series of Carols 350 numbers are published. They include many old airs which are interspersed with modern pieces, and arrangements of carols figuring in another form in the same series.

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THE WALTER SCOTT PUBLISHING CO., LTD., FELLING-ON-TYNE.

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GEN 783.6 D913
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The story of the carol
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